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HENRY JAMES.

The death of Henry James takes from the literature of our time one of its chief figures. A generation ago, when that great movement in favor of seriousness and sincerity called "realism" was at its height, James was one of the most able and most representative leaders. He stood for the aims of dozens of the younger writers, for the interests of thousands of readers. Then came that change in sentiment which followed the earlier work of Stevenson; then came Kipling, Conan Doyle, Anthony Hope, and how many others; everyone delighted in stories of adventure, of mystery, of romance, indeed of all sorts of excitement and extravagance. The earlier stories were left on one side under the name of "psychology"; even fine things of the day, like Hardy's "Jude the Obscure," and the books of George Gissing and George Moore, were "repulsive and depressing." James was acknowledged a master, but other masters were more alluring. Then that enthusiasm waned; people began to recover themselves as though getting home from some delightful summer holiday; the charms of Zenda-stories and of Sherlock Holmes paled and were left to the popular magazines. Arnold Bennett turned from his fantastic imaginations and wrote "The Old Wives' Tale"; Mr. Wells turned from his wonderlands of pseudo-science and wrote "Tono-Bungay." Once more people could find interest in the familiar circumstances of every day. A host of younger men sprung up, looking at current life with a fresh but penetrating eye. Then it appeared that Henry James was still the master that he had always been,—that his eye for life was as keen and, in spite of his three-score years, as fresh as in earlier days. He could do (as he always had done) what everybody else was now trying to do. There was no one who stood as he did among the younger spirits of the day.

This is a fine and an extraordinary career, and if we have any sense of regret at the departure of Henry James, it is because he did not himself do what he doubtless had in mind and review his own artistic career in its rela-

tion to the artistic history of its time. The two volumes of his autobiography carried his revaluation of his own life to the point where he was just making his beginnings in what the world thinks of as his life. But from that point, though in his recent prefaces he offered many remarks and notes, he never gave a general estimate of what he knew he had attempted and felt he had done.

Yet, however it might seem to himself, it was plain to all that James was from the very beginning a master in his art, that he had gone directly on in the path that his genius had made clear to him in spite of the ebbs and flows of popular sentiment, that he was at the end of his life a greater figure even than in those early days when he was felt to be so absolutely fine. He had stood always for the same thing, and the currents of the time had turned away from him and run off in various directions, and then had turned to the older ways again, and there had found him going on ahead as he had been all the time while other people had been making a long detour. When people began to realize him again, however, they began to realize that he was not the Henry James whom they had known. It might have been that he had changed, it might have been that they had changed; however it was, many of the earlier admirers of Henry James could not endure his later works, and most of the admirers of his later works felt that his earlier writing was a little slight or thin.

There was undoubtedly a change, and it would have been strange had there not been. The point of interest was, What was the difference? Was it for better or for worse?

Many felt the difference chiefly as it showed itself in the matter of style, in the form of the language, in the way in which James put in words what he wished to say. The latter James was "obscure." This was obviously the case; indeed, it has been the case with a good many men,—with Walter Pater, for instance, and with Robert Browning. In the effort to make the written word more exactly express the movement, often very subtle and growing more subtle with years, of the flowing thought, men will sometimes become obscure even to those who are used to their earlier writing and their earlier thought.

But this was not the only thing in James's case. There was a difference, a complication, not merely in his expression but in his way

of looking at things. That, too, is often the way with an artist, and that has been so in a large way with the recent development of almost every art. In the music, painting, poetry of to-day the technique of any artist is likely to be more complicated (and so, to many, more obscure) than the technique of half a century ago. It was so with James both because of his own change in artistic feeling and because of the time in which he lived. His earlier work—say, "The American"—was refined, but it was and was meant to be clear. But his later work was often not meant to be clear; in fact, it was deliberately meant to be not clear,—meant to be something else, something that James (whatever we may like) liked better than clearness. Along in the nineties his work takes on a quality something like that which he at one time noted in the plays of Maeterlinck,—there was an aspect as of twilight in the scene, a feeling almost as of dusk, which reminds one of the delicate, often thrilling, coloration that musicians see in the work of Maeterlinck's contemporary Debussy, or indeed of the atmospheric vibration (not clear even in its brilliancy) in the landscapes of Claude Monet. In each case the technical means was the same,—namely, an addition of notes, of details not called for by the definite outlines of the idea, indeed often not in harmony with them, making a "richness" of effect as it was sometimes called, which had its quality, but certainly was not clear.

But these things, often felt or mentioned, were not everything, and if they had been would have left us far more in doubt as to the true position and value of the work of Henry James than we need be now. These things are technical, even mechanical one is tempted to think; and however they may make us feel as to Henry James as an artist, they could hardly have added to our feeling for his general value as a great novelist. People, artists as others, do think and feel in such and such a way, doubtless, but in such matters as those we have been speaking of there will always exist in many minds a doubt as to whether that way is good, whether it is really artistic, or often whether the thing said is worth the trouble of such saying, or worth one's trying to appreciate such complications.

The real thing was evidently not there, indeed evidently could not be there, for where thought and expression of thought are so

closely related as in the work of a man like Henry James, there can never be a question of style alone, unless in the case of minor mannerisms, which he certainly had like many lesser men, or indeed more than they.

No, the thing was deeper, and in the way it showed itself was often felt. It was not merely that his sentences were complicated, his art complex. It was often said that James seemed to make it his aim not to mention the matter of main importance which he apparently set out to speak of. If it were a story, he did not tell it; if it were a situation, he did not say what it was; if it were an atmosphere, he did not describe it. He seemed to take for granted the very thing one would have thought he meant to say. This was something many noticed, and it was explained in various ways. It evidently lay deep in James's manner of thought, in his way of looking at life.

Why not say clearly and definitely what is the most important thing? Why, indeed? Who, we may ask, ever does, or ever can in life?

There are two ways of thinking of the things of this life, and all of us think sometimes in one way, sometimes in the other. Sometimes we think of life as made up of a vast number of particular beings who with their combinations and relations are all that there is to think of. There may be supernatural beings, but as far as this world is concerned it consists of all sorts of individuals,—people, animals, stones, cells, electrons, and whatever else we may think of,—existing in all sorts of reactions and associations. Such is a common enough view, but common also is another. We often think that there is a vague something beside all this. We think about ourselves that there is something beside the grand total of our actions and reactions; we think about the combinations of things that there is something beside the things combined; we think of the relations of one thing and another that there is something beside the beings related, and the different phases made up by their interaction. Myself and yourself; family, church, country; love, honor, patriotism; these and many other things we feel (or at least so we often say) are more than "mere words." There is a "something" really existent beyond the word.

Such a statement in a nutshell of two well-known ways of thinking (and probably each

one of us thinks sometimes one way, sometimes another) is to the point just here because it indicates the way James used to think in his first books and the way he thought in his later books. He used to present what people felt, thought, did, and there was the whole thing. But in his later years he had come to feel that in addition to whatever people felt, thought, and did, there was something beyond, and that this something was quite as real as anything else,—indeed more real, and so more important.

If you get that point of view you can read his last novels. Many who read them felt that they were but infinitely refined and subtle divagations about things not worth talking about. But looked at otherwise, viewed as attempts at making us feel the reality of much that can never be given directly, they were most impressive renderings of life. Take "The Golden Bowl," for instance,—here we have a very intense and poignant story of something that occurred in the lives of four people. Yet the real thing is never absolutely told; it seems as though it never could be told. Everybody seems to take it for granted as it goes on, and two or three times one or another says or does something that makes it absolutely clear as day, or rather as clear as though lit by a flash of lightning. But it is never told; it is there, conditioning or moulding or making every act, every word, just what it is, but it is never told. People may not like that sort of thing, but after all that is like life itself as we know it,—so like life itself that the book as one reads it seems the veriest transcript, and after one reads it the most consummate achievement.

To do this sort of thing may or may not be great art, but it is certainly to view life in a certain manner. And that manner is quite different from the way the earlier generation viewed life, the generation to which Henry James, Jr., belonged. Henry James changed, it would seem; he remained in the present while his day receded into the past, he remained still of to-day while that day became successively yesterday, the day before yesterday, and so on. For our day, our "now" is very different from that earlier period and mode of art. Henry James moved on ahead, not following the ideas of his times, but aware of them and keeping well on in the lead. New notions and new fashions appeared and disappeared; he continued in his course.

And in time people got back to his line, and then they found him well in advance. He had gone forward with other great minds of the time while we had been amusing ourselves.

That was certainly a great thing to do, a great achievement. Few men of our time have done anything like it.

EDWARD E. HALE.

THE ACADEMIC CONSCIOUSNESS.

From the interesting collection of neglected commonplaces which modern enlightenment cherishes in theory and disregards in practice may be selected apt texts for public reminder. The pertinent one * for the occasion is that professions must determine their standards from within and be responsible for the temper and conditions of service; of such origin is *esprit de corps*. The "American Association of University Professors" has been referred to (commonly by administrative officials of academic institutions) as the "Professors' Union"; the jibe may be transformed into a compliment. A growing academic consciousness is responsible for the organization. The saving remnant of the *esprit* survives in the sensitiveness of professors to any encroachment upon "academic freedom," to any limitation of speech or professional activity. The scholar must be free to think and speak and act by precept and example. Gagging is out of fashion; but tethering is still regarded as a useful device to check excursions into "undesirable" domains. The document defining the professors' conception of "academic freedom and academic tenure" is a notable one; as a bill of rights, it promises to acquire historic importance. It sets forth the danger that inheres in any suspicion that "college and university teachers in general are a repressed and intimidated class, who dare not speak with that candor and courage which youth always demands in those whom it is to esteem." It emphasizes that the professor, although "with respect to certain external conditions of his vocation, [he] accepts a responsibility to the authorities of the institution in which he serves, in the essentials of his professional activity his duty is to the wider public to which the institution itself is morally amenable." The professor's opinions must be the "uncolored product of his own study or that of his fellow specialists"; "they should be conclusions gained by a scholar's

methods and held in a scholar's spirit"; and more particularly these opinions should not be "echoes of opinion of the lay public or of the individuals who endow or manage universities."

The public learns of "academic freedom" when a professor loses his place, and the issue is unpleasantly entangled with the conflict of opinion and action between the scholar and the more or less private interests of those responsible for the action. In such issues, with commendable vigor and unreserve, the academic consciousness protests, and in recent years protests to a purpose. High-handed overriding of these unwritten rights is no longer in favor; though from time to time, under stress of private or political interests, it is bound to occur. As a rule, the "interests" act more discreetly, and affect opinion that is on its way to affect appropriations or endowments. It is eminently proper that the first pronouncement of the "American Association of University Professors" should furnish an authoritative statement of the rights and responsibilities of the profession in this aspect of its public service. Vital as this issue is, it is but part of a principle of wider scope. The true source of grievance is this: that it is "unsuitable to the dignity of a great profession that the initial responsibility for the maintenance of its professional standards should not be in the hands of its own members."

When the academic consciousness is fully awakened, it will proceed to the completion of its programme, and to the removal of the restrictions that beset the University career. Freedom of speech and security of tenure represent the first steps; the professor's fitness is to be judged and his advance determined by the judgment of his peers. The demand is explicitly made that his removal from office shall follow only upon the verdict of his professional associates. The same logic requires that his election to office shall depend likewise upon a professional verdict: and such a step has a far wider bearing than appears. For in the actual status, the professor's opinions, labors, and outlook are in danger of being determined not merely by the phase of control expressed by privately elected trustees or publicly appointed regents, but more intimately and directly by the phase of authority represented by presidents and deans. The immediate sense of accountability may not be irksome, while yet it is hampering, and in its morale depressing. For, like the more obvious pressure from legal control, it is a rule imposed from without and not developed from within. Deans and presidents are con-

* Apropos of the "Report of the Committee on Academic Freedom and Academic Tenure" issued by The American Association of University Professors. December, 1915.

spicuously useful officers of institutions of learning; but whatever be the source of their conspicuousness, their utility depends entirely upon the manner in which their activities further the academic welfare of the institution. No body of men is as capable to judge the value of measures designed to protect and advance the intellectual interests as that regrettably unorganized group spoken of as the Faculty. It should not be within the power of the president to determine whether he shall consult the Faculty or ignore it.

There is but one adequate way in which the professional responsibility of the professor can be safeguarded; and that is, to place in his hands the maintenance of professional standards, which implies nothing less than his authoritative participation in the control of the institution upon which his career is intimately dependent. Faculties must elect their deans and presidents, and not have them imposed upon them from without, even though the choice would frequently fall upon the same men. Faculties must determine what types of functions deans and presidents shall perform, so that with the leadership of their executives they shall express a joint wisdom, with a singleness of purpose. These steps in the programme may be remote; but indications of actual movements in that direction are unmistakable. They are taking the form of legislation to check the unfortunate practice that has grown up unduly, and divided academic opinion into "administrative" and "professorial" factions. The administration represents one type of interests and one cast of mind; it establishes a peculiar perspective of the desirable and the expedient from one end of the opera-glass; while the professor (more loyal to optical principles) inverts the instrument. The practical consequence is that the professor (in spite of his outlook) thinks one way and votes another; and his academic consciousness is dissociated more rapidly than it grows together again. The attitude of compromise is fatal, not because expediency is always tainted, but because it makes a sham of responsibility. As a fact, the professor is encouraged or instructed or tempted to shift responsibility upon the administration, and will continue to do so until his official rights make it clear to him that, as a member of a respectable profession, it is his duty to exercise the duties of his calling not merely by professing, but by controlling the conditions of his profession.

The world respects those who respect themselves. The American professor can hardly be said to enjoy the social and public esteem that attaches to his calling in other lands.

His services are too commonly thought of in clerical fashion; and the consciousness of his subordination to higher officials and lay directors affects the estimate of his station, and subtly weakens the significance of his position and his utterances. For it takes but little friction to impede, but a slight roughness to dull the edge; not that the professor is a sensitive plant, but that freedom is. The academic declaration of independence is a document yet to be written. It will not be a radical one; but it must be as plain and outspoken as this preamble upon academic freedom, which will bring to many the first intimation that the "American Association of University Professors" is an actual consummation. The professor has become so accustomed to be trustee and deaned and presided that his initiative, like his principles, is all tattered and torn. His social sense remains; affiliated with his kind, and strengthened by reinforcements of encouraging colleagues, his academic consciousness is certain to revive. The "Professors' union" is significant as an organized expression of the survival,—through years of needless acquiescence in an unreasonable *status quo*—of the academic consciousness.

JOSEPH JASTROW.

LITERARY AFFAIRS IN PARIS.

RECENT LOSSES IN FRENCH JOURNALISM.—THE "REVUE DES DEUX MONDES" AND ITS MANAGEMENT.

(Special Correspondence of THE DIAL.)

Since the opening of the year, we have lost here in Paris three remarkable journalists who were peculiarly interesting from several points of view. I refer to Mrs. Emily Crawford, M. Francis Charmes, and M. Robert Mitchell. Of the three, the woman was the most picturesque, the most original, and more of the modern journalist, though the mention of this last characteristic does not mean that it is to be considered a special honor; and in certain directions she was unquestionably superior intellectually to her male confrères, who, however, were men of no ordinary parts. The dissimilarities and the similarities, but especially the former, between these journalists are worth pointing out, particularly as these differences and likenesses were not generally commonplace. Though Mrs. Crawford spent her whole adult life in Paris and knew French exceedingly well, she never caught the French accent, and mingled with her spoken French a bit of the brogue of her native Ireland, which rendered her conversation as racy

to the ear as it was to the mind. And her ways of thought were as foreign to France as was her tongue. With the years, she seemed even to grow more British and Irish. But Robert Mitchell, though his father was an Englishman and his mother a Spaniard, early became an out-and-out Frenchman. He followed for a time his profession in London, which may account for his good command of English, especially spoken English, for he quite forgot every thing Spanish, even his Spanish relatives; and finally all that was left of the foreigner in him was his name, and even here it was only his patronymic which was not French. "I only wish," he said on one occasion, "that my cognomen were as French as my prænomen," and he would add that his father once told him that, as the boy was born in France and might become a Frenchman, a Christian name which was the same in both languages was purposely chosen. "If I had been baptized Cadwallader, or Eliphalet, or Humphrey, or Increase, I would promptly have dropped the abomination for humble Jean, or Jules, or Jacques." In a word, Robert Mitchell was as typically French in thought, manner, and even dress, as Mrs. Crawford was English in all these respects. But the Frenchman was Francis Charnes. He was even almost a Frenchman of the old school, and remained such to the end, though he became a republican, of a moderate type, however,—a "*républicain vague*," as a common friend put it. He even carried the trait into a total ignorance of all the modern languages, except the vernacular, and a perfect indifference to foreign travel,—he who attained high rank as an official in the French Foreign Office, who won the grade of Minister Plenipotentiary, and thought for a moment of entering the active diplomatic service; he who was an acknowledged authority in France and beyond its borders on international affairs, and who contributed not a little by his pen to mould the foreign relations of his own country and of Europe in general. And yet the short trips which he very occasionally made abroad were confined to Austria, Belgium, and Italy, and were, his brother once told me, "little else than mere pleasure tours," while the only modern tongue, besides French, of which he had the slightest smattering was English, which he could scarcely read and which he never ventured to try to speak.

I first met Mrs. Emily Crawford in the early summer of 1874. She was then in the prime of life, and was already known in the newspaper world for her remarkably versatile qualities. At this time she was associated

with her husband in all her more important journalistic work, and it is to him that she owed her best training. In fact, it is impossible to speak of Emily Crawford's career without giving some space to George W. Crawford. He was a man of marked ability. He began life as a barrister of Lincoln's Inn, where he got to know intimately Thackeray, who later took him as the model for George Warrington in "Pendennis"; there are, indeed, many close resemblances between the pressman of fiction and the pressman of Paris. When the London "Daily News" was founded by English Liberals as an offset to "The Times," from the very start Mr. Crawford became its correspondent at the French capital, at a time when the newspaper correspondent, especially the British, was very different from "the bright young man" type of to-day. Dickens was his editor-in-chief and his friend. But the great novelist soon saw that he was not meant for daily journalism, and, while retaining a financial interest in the paper, retired. But Mr. Crawford remained at his post until his own death. Though not a university man, he was more scholarly than many a don. He was especially versed in the Latin classics. Virgil was his favorite author, and he knew by heart whole passages of the chief Latin writers. In his closing years, when I first made his acquaintance, he had the peculiar habit of borrowing school books on Latin, which he would examine with intense interest in order to see if he could discover any new rules of grammar or construction. As a young man he had also read deeply of Dante and Tasso. "I have seen tears fill his eyes," his son Robert, also a journalist of ability, once said to me, "on reading passages of Shakespeare, so keenly did he feel their beauties."

It was with such a husband by her side that Emily Crawford finished her newspaper schooling, and she so well learned the lessons that the venerable teacher was, as so often happens, little by little thrown into the shade by the bright pupil. "This my mother always thought unfair," her son has said to me since her death, "for she would say, 'I owed so much to his guidance, as his literary taste was unerring and his erudition very great.' But I never detected in him a spark of literary jealousy of his wife, while she on her side valued his style, which was pure and crystalline, scholarly, and free from all 'journalistic humbug,' as somebody has said. 'It is too good for cheap daily papers,' my mother used to say." And when Mr. Crawford died, early in the eighties, Mrs. Crawford succeeded him and represented in Paris "The Daily News" until only about ten years ago.

It was no easy task for a man to hold his own in the Paris group of Anglo-American journalists of those days; and for a woman to do so, with, in addition, three young children to care for, was still more remarkable. For at that period Laurence Oliphant and de Blo-witz stood for "The Times," Richard Whiteing for the New York "World," Theodore Child was on the staff of "The Daily Telegraph," William Henry Huntington was here for the New York "Tribune," which, by the way, Mrs. Crawford represented later; while Hely Bowes was the news-gatherer of the old London "Standard" when it was a famous Conservative organ, Clifford Millage of "The Daily Chronicle"; Emily Blackwell of the famous Anglo-American family — she was the sister-in-law of Lucy Stone and the Rev. Antoinette Brown Blackwell, and the sister of Dr. Elizabeth Blackwell, and, I may add in passing, the first professor in journalism of Emily Crawford before her marriage, — followed by Edward King, the correspondent of "The Evening Post"; and last but not least, Dr. John Chapman, editor of "The Westminster Review," who then made Paris his home and who used to enliven our weekly correspondents' dinners held in the old Hôtel Brighton under the arcades of the Rue de Rivoli (these gatherings were planned and conducted by Whiteing) with anecdotes of Mill, George Eliot, Louis Blanc, Mazzini, Dickens, Herbert Spencer, and a host of other celebrities whom he knew during the London period of his checkered career. Such were the chief figures — I may have overlooked some — of the English and American fourth estate at the French capital about the time when Emily Crawford took over the responsible duties of representing here a great London daily.

In these same days Francis Charmes was making his first efforts in Parisian journalism in the columns of the venerable "Journal des Débats," which had not then been ousted from its leadership among the afternoon papers by the "Temps." But it was when he became editor of the "Revue des Deux Mondes" that M. Charmes attained his highest honors in the public press, for his work on this ponderous — I use the word in its earlier sense — periodical was largely of a journalistic nature, as he always closed each number with a *chronique*, a review of the fortnight's events in the French and foreign world of politics and diplomacy. And here one saw that Francis Charmes was indeed a journalist. When the day came round to give the printers the manuscript of this *chronique*, he would arrive rather earlier than usual at the office of the "Revue" in the

Rue de l'Université, close his door to all visitors, and, not once leaving his desk, slowly but without a stop fill sheet after sheet of what was really the leader of that number of the periodical; and when the lunch hour came, the copy was ready for the composing-room. Though, at the end, he reviewed what he had written, so clearly was the whole article fixed in his mind before he took up pen that the changes made were as slight as they were few. In fact, it was materially almost impossible to make any, for never have I seen such fine writing and the lines so close together as in the manuscript of Francis Charmes's *chronique*. It is really a literary curiosity, so curious in fact that I once asked him to give me one of these manuscripts when it came back from the printers. It is written on letter-size paper, ninety lines to the page and some fourteen words to the line, so that each written page contains about 1,200 words — the equivalent of about three printed pages of the "Revue." The chirography is clear, otherwise no printer would be able to decipher it without a magnifying glass; and even as it is, the strain on the eye is very severe. A further oddity in this connection is that in his ordinary correspondence M. Charmes's handwriting was like that of everybody as regards the size of the letters. I once asked him why he wrote his press articles in this peculiar fashion, and his answer, which was not explicative, was, "Oh, it is a habit."

The internal affairs of the "Revue des Deux Mondes" have always been wrapped in considerable mystery. However, the capital of the periodical consists of eighty-three shares of 5,000 francs each, more than a third of which is owned by the Buloz family. Their value is far greater than the invested capital; and at times, but this is not the case to-day, they have paid a dividend greater than this capital. The decline in the value of the shares is due to several causes, the first being the mismanagement of Charles Buloz, the son and successor, until 1893, in the editorship of the founder, François Buloz; and the second being the general tendency in France today away from review reading. But the broader and more modern views of Francis Charmes were doing much to revive the material prosperity of the periodical. "I am trying to get it back where it once was," he said to me one day.

Another important factor in the management of the "Revue" is the Committee of Surveillance, which represents the shareholders, and is composed of M. Paul Leroy-Beaulieu, the celebrated political economist and member of the Institute, chairman; Comte d'Haussonville, of the French Acad-

emy, vice chairman; Mme. Bourget-Pailleron, who, I may say, is not related to Paul Bourget, but is the daughter of the author of "*Le Monde où l'on s'ennuie*" and the granddaughter of François Buloz; Vicomte d'Avenel, who has travelled in the United States and whose first wife, an American, was burnt to death in the disaster of the Bazar de la Charité; and M. Aubry-Vitet, whose family and he himself have long been connected with the "*Revue*" as shareholders and contributors, a staunch monarchist, whose daughter is married to Comte de Rohan-Chabot.

Last month this board voted four to two in favor of M. René Doumic, of the French Academy, as M. Charmes's successor, and at the beginning of the present month this nomination was confirmed at a general meeting of the shareholders. M. Doumic has been the regular literary or dramatic critic of the "*Revue*" since 1893, and has had large experience in editorship. He has travelled in the United States, and was the first of those French professors who now lecture so frequently before our universities. It is highly probable that M. Doumic will invite M. Charles Benoist, conservative deputy and member of the Institute, to continue as *chroniqueur*. He used to take M. Charmes's place when, at very rare intervals, the latter was prevented from furnishing his article, and he has been performing this duty during the present interregnum, while M. Joseph Bertrand, secretary general, has been acting editor. And the *doyen* of the staff, who has served under every editor, gave me the other day the following interesting souvenir of the founder:

"I knew personally and fully appreciated the admirable qualities of François Buloz, who brought to the support of his new venture the *élite* of talents then rife in France, which he managed with tact and cleverness. I saw at work the intelligence, taste, initiative, and energy of the man who was thoroughly imbued with the grandeur of his enterprise, whose life was a continual labor and a perpetual combat; who was one of those wrestlers, born to be the founder of something, who united in himself the most diverse faculties,—a strong will, a good judgment, and a passionate and indefatigable attention to details. Such was François Buloz, the creator of this periodical, which has had many imitators but no equal, whose fortunes were linked with the movements of the last century, a sort of State Institution, as Gambetta said, an accredited organ of high intellectual culture, bearing to every corner of the world the language and the ideas of France. Though not himself a writer or a politician, not even an academician, the distinction of his life was to have created one of the most influential and active centres of politics and letters."

And now, in closing, a final word about the third of my trio of dead journalists,—Robert Mitchell. I knew him very slightly, for his Bonapartist proclivities and his implacable opposition to the Third Republic, both as editor and deputy, naturally did not tend to awaken the sympathy of an American. But all his friends and fellow-workers dwell on the kindness of his disposition, which seems to have been the most prominent feature of his character. That veteran of the Paris press, M. Gaston Jollivet, confirms in a note to me this statement; and M. Arthur Meyer, editor-in-chief of the "*Gaulois*," where Mitchell was the principal leader-writer for so many years under the signature of "*L. Desmoulins*," writes me apropos of his death: "In him I lose more than a contributor; it is a comrade of all our staff who has passed away, the oldest member of the '*Gaulois*' circle. He was so affable and agreeable, so easily approached by all; and he possessed the gift of knowing how to make himself liked." And in a subsequent note, M. Meyer adds: "As regards the French language, you know what a master he was of it. French and good French he used both with his pen and in the rostrum."

THEODORE STANTON.

Paris, Feb. 25, 1916.

CASUAL COMMENT.

THE REWARDS OF BOOK-REVIEWING should not, maintain the publishers, include any pecuniary profit from the sale of the books reviewed. On this vexed question some contrasting utterances, editorial and from correspondents, have lately appeared in "*The Publishers' Weekly*," a periodical that naturally sides with the manufacturers of books in condemning their sale on the part of reviewers, while from the latter's point of view such sale is not infrequently defended as a legitimate transaction in an affair that is primarily commercial to all the parties concerned. Here, as in most disputes, neither side is wholly right or wholly wrong, and a reasonable concession from each ought to bring about a *modus vivendi*. Neither offensive action on the one side, in the way of stamping title-pages or otherwise rendering review copies unsalable (and perhaps also unpresentable), nor excessive greed of gain on the other is commendable. Perhaps the course adopted in this matter by a certain reviewer intimately known to the present writer may be of interest if not also usefully suggestive in this connection. Hundreds of books have passed

through his hands for review, and for some time he was scrupulously careful not to offer any of these for sale, contenting himself with averting the threatened congestion of his bookshelves by giving away the best and most acceptable and making such room as he could for the others. But in course of time the accumulation began to assume formidable proportions, and a change of policy became necessary. Therefore he adopted the practice of making his friends the recipients of as many books as he well could without annoying them, of giving to the local public library a good many of the remainder, with the suggestion that they be placed either on the shelves or in the furnace or on the dump-heap, as might best conduce to the public good, and of offering for sale what were left. These were many, it is true, but he fixed a price that should not bring about any suicidal cutting of rates in the book-market, and if the dealer to whom he offered the lot refused to pay this price in any instance, the book was retained. If, as the publishers aver, the sale of a review copy at a reduced price tends to lower the market value of the work, its free gift ought to have a still more disastrous effect. Who knows how many sales were prevented by this reviewer's giving away so many of his books to friends and to the local library? But it would have been unreasonable to expect him to cumber his modest quarters with hundreds of volumes of no surpassing worth, and he could not bring himself to destroy them. If his action in selling a part of his accumulated stock lost a few dollars to the publishers, may not those dollars have been more needed by the reviewer? If publishers have rights, so possibly have reviewers. Their work in passing judgment upon and giving publicity to the products of the press is not richly rewarded. Not uncommonly it is its own reward (with the books themselves that have been reviewed), and not even the satisfaction of having promoted the circulation of a good book or retarded that of a bad one will go far as a substitute for food and raiment and shelter. When publishers issue books out of pure philanthropy, reviewers will review them in the same self-denying spirit.

THE QUEEN-POET OF ROUMANIA, known in literature as Carmen Sylva, a pen-name testifying to her love of song and of forests, died on the second of this month in her seventy-third year. Pauline Elizabeth Ottilie Louise, as she was christened, with royal profusion of sounding names, was the daughter of Prince Hermann of Wied and Princess Maria of Nassau. A simple and wholesome early life seems to have been hers in the modest prin-

cipality to which her later fondest memories always reverted; and she had no desire to change her lot by marriage — unless, as she fancifully added, she could be Queen of Roumania. As there was no such kingdom then on the map her declaration was equivalent to a vow never to marry. But Prince Charles of Roumania persuaded her in 1869 to become his bride, and twelve years later Roumania was made a kingdom and Elizabeth was crowned queen. In her new life she had shown herself a loyal Roumanian, learning the language of the country and spending herself and her private means in good works for its benefit. In 1882 she was elected a member of the Academy of Sciences of Bucharest, and soon afterward became known beyond the borders of her adopted land as a writer of poems, fairy tales, novelettes, and plays. Among her more important works are "Thoughts of a Queen," "Edleen Vaughan," "Shadows on Life's Dial," "A Real Queen's Fairy Book," and "From Memory's Shrine," the last-named being an informal and fragmentary autobiography, published five years ago. Her first and most fondly cherished possession in the way of a novel, as she tells us in that book, was "The Wide, Wide World" — "the only book in the least resembling a novel which I was allowed to read while in my teens. I was so fond of it that I used to hide it under a chair whence I could fetch it out and devour a few pages, in the hours when I ought, perhaps, to have been committing lines of Horace or Ovid to memory, or writing an essay on some period of Church history." Heartbreaking sorrows in plenty came to her in the course of her earlier and later life, and these it may well have been that taught her to speak the language of the heart in poems and tales that have appealed to a wide circle of readers.

. . . .

HUMOR'S PLACE IN POETRY has not been recognized by all poets. While Chaucer, Shakespeare, Burns, Tennyson, Browning, Lowell, Holmes, with many others dear to us, have in varying degrees indulged in playful humor in their verse, an almost equally impressive list of poets in our language includes no name associated with this legitimate and, in its proper place, pleasing element of poetry. The lofty Milton one never expects to see descend (if it be a descent) to anything approaching playfulness, though his two pieces of verse on Hobson (the original of "Hobson's choice"), the university carrier, do exhibit a certain gentle humor of their own. In the serious Wordsworth we find an occasional unintentional touch of the comic, notably in "Peter

Bell"; but beyond this, Wordsworth is emphatically not a humorist. Neither Shelley nor Keats, neither Rossetti nor William Morris, neither Longfellow nor Bryant, was a humorist in verse. On this head the late Theodore Watts-Dunton had something interesting to say in his obituary sketch of Morris, now included in a volume reviewed elsewhere in this issue. He writes: "It was this boisterous energy and infinite enjoyment of life which made it so difficult for people on meeting him for the first time to associate him with the sweet sadness of 'The Earthly Paradise.' How could a man of such exuberant spirits as Morris—so hearty, so noisy often, and often so humorous—have written those lovely poems, whose only fault was an occasional languor and a lack of humour often commented on when the critic compares him with Chaucer? This subject of Chaucer's humour and Morris's lack of it demands, however, a special word even in so brief a notice as this. No man of our time—not even Rossetti—had a finer appreciation of humour than Morris, as is well known to those who heard him read aloud the famous 'Rainbow Scene' in 'Silas Marner' and certain passages in Charles Dickens's novels. These readings were as fine as Rossetti's recitations of 'Jim Bludso' and other specimens of Yankee humour. And yet it is a common remark, and one that cannot be gainsaid, that there is no spark of humour in the published poems of either of these two friends. Did it never occur to any critic to ask whether the anomaly was not explicable by some theory of poetic art that they held in common? It is no disparagement to say of Morris that when he began to write poetry the influence of Rossetti's canons of criticism upon him was enormous, notwithstanding the influence upon him of Browning's dramatic methods. But while Rossetti's admiration of Browning was very strong, it was a canon of his criticism that humour was, if not out of place in poetry, a disturbing element of it."

EARLY LITERARY LIKINGS OF HENRY JAMES are entertainingly described by him in his story of his boyhood, "A Small Boy and Others," and they naturally have for us now, just after his death, an especial interest. Perhaps we are tempted to read into them a significance that they do not hold. He says in his seventh chapter: "An absorbed perusal of *The Lamplighter* was what I was to achieve at the fleeting hour I continue to circle round; that romance was on every one's lips, and I recollect it as more or less thrust upon me in

amends for the imposed sacrifice of a ranker actuality—that of the improper Mr. Robinson, I mean, as to whom there revives in me the main question of where his impropriety, in so general a platitude of the bourgeois, could possibly have dwelt. It was to be true indeed that Walt Whitman achieved an impropriety of the first magnitude; that success, however, but showed us the platitude returning in a genial rage upon itself and getting out of control by generic excess. There was no rage at any rate in *The Lamplighter*, over which I fondly hung and which would have been my first 'grown-up' novel—it had been soothingly offered me for that—had I consented to take it as really and truly grown-up. I couldn't have said what it lacked for the character, I only had my secret reserves, and when one blest afternoon on the New Brighton boat I waded into *The Initials* I saw how right I had been. *The Initials* was grown-up and the difference thereby exquisite . . . More in the same vein, but too artistically elaborated (in the finest James manner) for reproduction here, awaits the reader who will turn back to that very characteristic volume of just three years ago this month. Not only the intoxicating delights of one's first grown-up novel, but other bookish pleasures of childhood are there depicted. If the picture is by no means such as the child himself could have drawn or even remotely imagined, it is none the less interesting, and probably much more so.

THE MUCH-EDITED HORACE (also much translated and imitated, annotated and biographized) has more editions to his credit than all but a few of the world's great writers. In fact, the editions are so many that Horatian scholars seem timid about venturing an estimate of their number. Of manuscript copies alone, complete or partial, there are about 250, though none of these is of earlier date than the ninth century of our era. From the *editio princeps* of 1470 to the latest school edition is a period of nearly four and one-half centuries, in which great classical scholars like Lambinus, Cruquius, Heinsius, Bentley, Kiessling, Müller, Wickham, and Schütz have lavished their learning and their critical acumen on the poet's works and given to the world valuable editions of those works. Translators into English, from Sir Philip Francis and Lord Ravensworth and Sir Theodore Martin, to John Conington, Lord Lytton, Sargent, and Bennett, have been innumerable and often admirably skilful, though the Horatian specialist dismisses them all as falling far below the original in their attempts to translate the untranslatable. Within the last few days

there has come word from the Widener Library at Harvard that a notable Horatian collection, one hundred and five volumes in all, has been received from the estate of the late William C. Williamson, Harvard '52, and is soon to be placed on exhibition. Many valuable editions of the poet are in this collection, notably an Aldine of 1501 and an Elzevir of 1676. Bequests of this sort to college libraries are both of interest to the library world and are likely to have an effect, however small, in strengthening the resistance against the growing tendency to abolish all classical studies.

THE THREATENED PAPER FAMINE IN ENGLAND, by reason of the proposed prohibition on imports of certain bulky and not immediately indispensable goods, such as wood-pulp, paper, and all paper-making material, naturally causes apprehension among printers and publishers in that country, and strong protest from the Publishers' Association and the Master Printers' Association is to go, or already has gone, to the President of the Board of Trade. Increased cost of production in every department of publishing has been one of the inevitable results of the war, and even with the importation of paper unrestricted by government action the price of that commodity has practically doubled; "and what it will reach if the worst comes to the worst," says the "Times" in a tone of gloomy foreboding, "it is impossible to say." After predicting the effect on general publishing it further remarks: "The crisis is more serious still where educational books are concerned. It will be a strange commentary on our war against German *Kultur* if we adopt as one of our weapons a prohibitive price on the educational apparatus of our own rising generation." American importations of books may be seriously affected. The same editorial writer continues: "Unless the proposals be modified many new books prepared for the spring are likely to be postponed, even by those publishers who ordered their paper in time." Thus it is that on every side and in every relation we are confronted by some baleful aspect of what threatens to become in literal truth a world-consuming conflagration.

THE NOVELIST'S PRIME OF LIFE, according to Lockhart in his sketch of Cervantes, is not an early prime. Lockhart's own words are: "I shall conclude what I have to say of the author of *Don Quixote* with one remark—namely, that Cervantes was an old man when he wrote his masterpiece of comic romance; that nobody has ever written successful novels,

when young, but Smollett; and that *Humphrey Clinker*, written in the last year of Smollett's life, is, in every particular of conception, execution, and purpose, as much superior to *Roderick Random* as *Don Quixote* is to the *Galatea*." Cervantes was probably fifty-seven or fifty-eight when the first part of his great work appeared, and ten years elapsed before it was followed by a second part, which some critics rate higher than the earlier portion. But both Cervantes and Lockhart lived before Oslerism had wrought a change of mind on the subject of man's prime. At any rate, there have been many modern examples of good work in literature, including fiction, in the first flush of manhood or womanhood. An editorial in the "Wisconsin Library Bulletin" voices the surprise with which "some of us" learned that Mr. Kipling had but recently crossed the half-century line, his stories having been read and enjoyed from a time so seemingly remote in the past as to have produced a vague general impression of his comparative senility. The truth is, man's productive years seem, with the advance of medical science, of sanitation, of domestic and public hygiene, and of a dawning perception of the significance of eugenics, to have been extended at both ends, certainly at the latter end; and good work in fiction, as in some other branches of literature, may be looked for in the entire half century or more from the writer's legal majority onward. Mr. Howells is still producing excellent fiction at seventy-nine, and Mr. Kipling wrote some of his most striking tales in his early twenties.

A CALL FOR CHEERING LITERATURE comes from the lately formed White Cross Union, a society organized in London for giving spiritual aid, as the Red Cross gives physical aid, to the wounded soldiers in hospitals. Lady Lumb, 7 Langford Place, St. John's Wood, London, N.W., is the presiding officer, and Princess Mary Karadja, 49 Onslow Gardens, London, S.W., the secretary. In addition to gifts of money, annual membership subscriptions (two shillings and sixpence), and personal service, good books or other suitable reading-matter will be gladly received. In fact, the sending of such matter is one form of personal service and entitles the sender to associate membership in the Union. Even more than for amusing or merely entertaining literature, there seems to be a present demand for what may in general terms be called uplifting or spiritually strengthening literature. Miss Lilian Whiting, in a recent newspaper communication, suggests that an occasional

sermon by one of our recognized spiritual leaders might be peculiarly helpful to a weakened and discouraged hospital patient, and also that typewritten selections of special appropriateness from Emerson or any others of our great authors would be likely to carry cheer and comfort to some hungry soul. Further particulars and instructions may be obtained from the Princess Karadja's American representative, Miss Annie Halderman, whose present address is the Hershey Arms, Wiltshire Boulevard, Los Angeles, California.

COMMUNICATIONS.

THE "ARABIAN NIGHTS" AND THE ENGLISH NOVEL.

(To the Editor of THE DIAL.)

The magic of Oriental story has lent charms to poets of English, from the age of Chaucer to our own age of Kipling. Chaucer and Marlowe, Southey and Coleridge borrowed beauty from the wisdom east of Suez. The drama, the essay, and the novel have known the influence of the mysterious East. Concerning the special Persian influence upon European literature in general, readers of THE DIAL have recently received a considerable amount of information from the pen of Mr. Charles Leonard Moore. Attention attracted by his article may give value to the following group of notes concerning his subject in one of its phases,—the relation between the thousand and one stories of Scheherazade and the rodent-like breed of English novels.

Among the terror novels of the wild-oats youth of the Romantic Movement, "The Arabian Nights' Entertainments" walked not so heavily as to leave their trail conspicuous; on the other hand, it is far from invisible. "The History of the Caliph Vathek" is one unmistakable footprint. Horace Walpole himself made use of the characters of the frame of the greatest of story sequences in his "Hieroglyphic Tales." Published a year before Henley's English edition of "Vathek," Walpole's satirical stories show, rather than the influence of writers of Eastern tales in English, that of the brilliant Oriental narratives of Count Anthony Hamilton. Matthew Gregory Lewis, next in importance to Walpole in the history of the terror novel, derived the outline for his obscene triumph, "Ambrosio, or The Monk," from one of Richard Steele's presentations of "Turkish Tales" in "The Guardian." And in his series of "Romantic Tales," Lewis borrowed Count Anthony Hamilton's "Four Facardins," and made use of characters from the "Arabian Nights" for another story, "Amorassan, or The Spirit of the Frozen Ocean." William Godwin, in his "Lives of the Necromancers," mentioned the "Arabian Nights" as a source of Oriental enchantments. Mrs. Shelley, the last and best of the novelists of terror, was considerably indebted to the "Arabian Nights" and to "Vathek"; passages in "Frankenstein," "The Last Man," and "Perkin

Warbeck" show her appreciation of the charm of Eastern story.

The group of English novels of avowedly Eastern setting has long been a source of interest to joyous readers. After the long series of pseudo-Eastern "moral" tales, of which Dr. Johnson's "Rasselas" and Maria Edgeworth's "Murad the Unlucky" are fair examples, Thomas Hope's "Anastasius, or The Memoirs of a Greek" comes as a delightfully non-moral relief. Reminiscent of "Gil Blas" and the Abbé Barthélemy's "Anacharsis," "Anastasius" is a long narrative of the wanderings of an unehivalrous Don Juan in Egypt, Assyria, and Turkey. In 1824, only four years after "Anastasius," appeared the first English realistic Oriental tale, "Hajji Baba of Ispahan." Its author, James Justinian Morier, had studied Persia at close range. He knew the actual land of the Shah; he knew also the "Arabian Nights," as he showed clearly in his later and more romantic novels, "Zohrab, the Hostage" and "Ayesha, the Maid of Kars."

The greatest novelists of the last century admitted their debt to the "Arabian Nights." Sir Walter Scott recorded his boyhood delight in these and other Eastern tales; and he many times drew upon the "Arabian Nights" for touches of color with which to adorn his Scotch novels. This sentence of tribute appears in the Dedictory Epistle prefixed to "Ivanhoe": "No fascination has ever been attached to Oriental literature equal to that produced by M. Galland's first translation of the Arabian Tales."

M. Victor Chauvin, in his "Bibliographie des ouvrages arabes," mentions Charles Dickens and Harriet Beecher Stowe as English novelists who were influenced by the "Arabian Nights." Casual allusions in several of Dickens's stories do indicate that he read in childhood and remembered in manhood two collections of Oriental tales, the "Arabian Nights" and Dr. John Ridley's "Tales of the Genii." Benjamin Disraeli, Earl of Beaconsfield, owed the suggestion for his "Alroy" to Beckford's "Vathek," or perhaps to the unpublished episode of "Vathek" called "Al Roui." Himself a native of Bengal, Thackeray was not especially susceptible to Oriental influences; yet he, too, like Dickens, read the "Arabian Nights" in his boyhood and, when he came to write stories, sometimes mentioned those persistent Eastern tales. Charlotte Brontë gives evidence that the "Arabian Nights" were a source of pleasure and profit to the unusual little girl who was to write "Jane Eyre" and "Shirley." Charles Kingsley, in "Alton Locke," pays repeated compliment to Lane's "Arabian Nights." How many novelists of our own day would not, if they thought back to the lazy hours of late childhood, smile an acknowledgment of the magic power of "The Arabian Nights' Entertainments"? Soon we shall discover Persian influences in this year's best sellers, as we have already caught the incense of the "Arabian Nights" in the tales of Francis Marion Crawford and that chief of story-tellers, Robert Louis Stevenson.

ROBERT CALVIN WHITFORD.

University of Illinois, March 8, 1916.

SHAKESPEARE PROBLEMS.

(To the Editor of THE DIAL.)

Dr. Tannenbaum, in your number of Feb. 17, attempts to reply to my letter in the issue of Jan. 20. Although he does not hesitate to say that I am not telling the truth, yet he does not indicate where I am at fault, and I have no hesitation in adhering to my previous statements.

The learned doctor's attitude reminds me of dear old Dr. Furnivall, who used to get quite angry when he saw nail after nail of modern reasoning and research driven into the coffin of the man of Stratford.

Dr. Tannenbaum gives his ease away when he admits that the body of the deposition in the Bellott-Mountjoy lawsuit and the signature are in the same handwriting. The body of the deposition is always written by the law clerk, whereas the signature is written by the deponent, if he is able to write. In this case the signature is written by the law clerk, and the mark (dot or cross is immaterial) is added by the illiterate deponent — Shakspeare.

I am not aware that the actor's application for a coat of arms has been regarded by Baconians as evidence that he could not write the plays. My opponent gains some satisfaction by erecting an imaginary argument, and proceeding to knock it down. However, the fact of the application was a subject of mirth at the time, as is proved by Ben Jonson's play, and that it was regarded as incongruous must count for something in the present controversy.

Dr. Tannenbaum appears blind to my point that no amount of contemporary praise of the Shakespeare plays and poems can be regarded as evidence of the authorship. If we examine the other contemporary references, it is seen that many persons were in the secret; for instance, the "upstart crow beautified with our feathers" indicates the paltry actor strutting about decked out as a dramatic author; and Thomas Nash's statement that some "leave the trade of noverint whereto they were born" to write plays, is a hit at Bacon, a lawyer ("noverint" meaning lawyer) and the son of a lawyer, turning playwright.

Dr. Tannenbaum places absolute confidence in the commonly accepted meaning of Ben Jonson's verses. When two clever men like Bacon and Jonson were composing the "Leonard Digges" and other verses for the folio and the Stratford monument, to put the public on a wrong scent, it is not at all likely that the truth should be patent to the man in the street; but Dr. Tannenbaum may console himself with the knowledge that he errs in a goodly company, including quite possibly some of the actor's contemporaries.

The theory that the Terence plays were the work of Caius Laelius, is dismissed by Dr. Tannenbaum with a sneer. A genuine literary student would be interested to know what Cicero and other contemporary writers tell us of the subject.

The Stratford actor's name "Shakspeare" has the *a* short as in "Jack," and the middle *s* is part of the first syllable, as may be proved by the alternative spelling "Shaxpere." The name may per-

haps be derived from the French "Jacques Pierre." The author's pseudonym has the *a* long as in "take," and the middle *s* is part of the second syllable, as is proved by the alternative "Shakespeare." The obvious derivation is supported by Ben Jonson's authority, — brandishing a spear at ignorance.

E. BASIL LUPTON.

Cambridge, Mass., March 4, 1916.

FURTHER INTERPRETATIONS OF
"UNTENTED."

(To the Editor of THE DIAL.)

I am not a Shakespeare scholar, and the suggestion I make may be very naive. It would seem to present itself at the outset of any inquiry, and has probably been duly considered. It is simply that "untented" is a misprint for "untended." The passage from "King Lear" — quoted by Dr. Tannenbaum in your issue of Jan. 20 — reads: "The untented woundings of a father's curse pierce every sense about thee." What is meant by "woundings" is any evil resulting from a father's curse, — disease, injury, misfortune of any kind. What Lear wishes is that in her sufferings, mental and physical, she shall find no aid, medical or otherwise, and no sympathy.

I do not believe that Lear, in the tumult of his passion, would have thought of the niceties of medical practice. I think the critics are prone to find deep or recondite meanings when Shakespeare's thought was in reality very simple and natural.

H. E. WARNER.

Washington, D. C., March 4, 1916.

(To the Editor of THE DIAL.)

I have been much interested in the communications explaining the word "tent" as used by Shakespeare and others, and have wondered that no one has given the meaning of the word as used in Yorkshire and also in Cheshire. I recall its use many times in my childhood, and always with the same meaning, — that is, "hinder" or "prevent": "I will tent thee doing it," "He tented me from it," etc., — always in the sense of "hinder." In Halliwell's "Dictionary of Provincial and Archaic Words," this is the first definition given.

The word is also used in Yorkshire in the sense of "scare," or "frighten," and many times in the sense of "guard"; but the first mentioned use is very common.

Whether any of these meanings can be applied to the passage from "King Lear" is a matter of opinion. I certainly think that "the unhindered woundings of a father's curse," or "the unguarded woundings," gives as good an interpretation as any yet stated. Is it out of possibility to assume that King Lear meant that nothing could hinder the woundings of his curse from piercing every sense about Goneril?

At least it may interest some to know that the word "tent" is still in use in parts of England in the same sense as given by Halliwell.

EDITH S. MITCHELL.

La Grange, Ill., March 8, 1916.

The New Books.

WATTS-DUNTON AND HIS CIRCLE.*

A bore has been wittily defined as a person who wants to talk about himself when you want to talk about yourself. The reason why it fell to the lot of the late Theodore Watts-Dunton to enjoy so many close and lifelong friendships with the poets and other notable men of his time is, one suspects, very largely because he was so little eager to impress himself upon them and upon the world as a poet, or as a writer of any sort, and so generously appreciative of others' achievements in literature. With but little of what would be called creative or imaginative work from his own pen, we have in some abundance essays and sketches that have been prompted by the lives and works of others; and it is with a recent collection of such occasional pieces that the present article will concern itself. "Old Familiar Faces" contains eight chapters of personal reminiscence originally contributed to "The Athenæum" and intended by the author for republishing in book-form, though this intention was not carried out in his lifetime. An anonymous friend has now done the work for him, and introduced the volume with a pleasing and most welcome, though too short, account of the author, with some equally interesting passages concerning the latter's thirty years' house-mate, the poet Swinburne.

The eight articles have to do with Borrow, Rossetti, Tennyson, Christina Rossetti, Dr. Gordon Hake, Lord de Tabley, William Morris, and Francis Hindes Groome—in the order here given. Except in the Tennyson and Hake chapters, the author shows that he writes with the intimate personal knowledge of old friendship, but in all there is the genial glow of cordial understanding and appreciation. In Tennyson we are made acquainted with the poet rather than, as would have been peculiarly agreeable and more in harmony with the general tone of the book, the man and friend. In Dr. Hake, a considerably older man than Watts-Dunton, in fact, almost exactly coeval with Tennyson, we see the friend of George Borrow rather than the friend of the writer. A record of friendship, however, the book mainly is, from first to last; and it strikingly illustrates, among other truths, that though things equal to the same thing are equal to one another, friends of the same man may not be friends of one another. The preface calls attention

to the cordial relations that existed between Watts-Dunton and so many of his celebrated contemporaries, differing vastly among themselves in temperament, yet all temperamentally congenial to Watts-Dunton; "and as they, one by one, passed away, to him was left the sad duty of giving to the world by far the most intimate picture of their various personalities." The writer thus continues:

"There was obviously some subtle quality in Watts-Dunton's nature that not only attracted to him great minds in the world of art and letters; but which seemed to hold captive their affection for a lifetime. Even an instinctive recluse such as Borrow, a man almost too sensitive for friendship, found in Watts-Dunton one whose capacity for friendship was so great as to override all other considerations. Watts-Dunton was 'the friend of friends' to Rossetti, who wished to make him his heir, and was dissuaded only when he saw that to do so would pain his friend, who regarded it as an act of injustice to Rossetti's own family. During his lifetime Swinburne desired to make over to him his entire fortune. The man to whom these tributes were paid was undoubtedly possessed of some rare and strange gift."

Choosing for quotation a few of the reminiscence and personal passages in the book rather than any of its literary criticism or purely bookish talk, let us present, first, the author's graphic description of Borrow in his hale and hearty seventies:

"As a vigorous old man Borrow never had an equal, I think. There has been much talk of the vigor of Shelley's friend, E. J. Trelawny. I knew that splendid old corsair, and admired his agility of limb and brain; but at seventy Borrow could have walked off with Trelawny under his arm. At seventy years of age, after breakfasting at eight o'clock in Hereford Square, he would walk to Putney, meet one or more of us at Roehampton, roam about Wimbledon and Richmond Park with us, bathe in the Fen Ponds with a north-east wind cutting across the icy water like a razor, run about the grass afterward like a boy to shake off some of the water-drops, stride about the park for hours, and then, after fasting for twelve hours, eat a dinner at Roehampton that would have done Sir Walter Scott's eyes good to see. Finally, he would walk back to Hereford Square, getting home late at night. And if the physique of the man was bracing, his conversation, unless he happened to be suffering from one of his occasional fits of depression, was still more so. There is a kind of humour the delight of which is that while you smile at the pictures it draws, you smile quite as much or more to think that there is a mind so whimsical,rotchety, and odd as to draw them. This was the humour of Borrow."

These and other pen-strokes depicting the "Romany Rye" are, we feel, not only vivid but true to life; for the writer was conscious of qualities in himself that made it possible to break through the other's reserve and gain an

* OLD FAMILIAR FACES. By Theodore Watts-Dunton. Illustrated. New York: E. P. Dutton & Co.

intimate knowledge of him such as probably no one else could claim. Few were the friends that Borrow thus took to his heart, but those few realized "how lovable was his nature, with all its angularities—how simple and courageous, how manly and noble."

In the next portrait sketched by the author's deft hand occurs the following touch of quiet humor, prompted by the publication of Rossetti's letters under Dr. George Birkbeck Hill's editorship. Rossetti's friend says:

"It is a sweet and comforting thought for every poet that, whether or not the public cares during his life to read his verses, it will after his death care very much to read his letters to his mistress, to his wife, to his relatives, to his friends, to his butcher, and to his baker. And some letters are by that same public held to be more precious than others. If, for instance it has chanced that during the poet's life he, like Rossetti, had to borrow thirty shillings from a friend, that is a circumstance of especial piquancy. The public likes—or rather it demands—to know all about that borrowed cash. Hence it behoves the properly equipped editor who understands his duty to see that not one allusion to it in the poet's correspondence is omitted. If he can also show what caused the poet to borrow those thirty shillings—if he can by learned annotations show whether the friend in question lent the sum willingly or unwillingly, conveniently or inconveniently—if he can show whether the loan was ever repaid, and if repaid when—he will be a happy editor indeed. Then he will find a large and grateful public to whom the mood in which the poet sat down to write 'The Blessed Damosel' is of far less interest than the mood in which he borrowed thirty shillings."

One of the too few personally reminiscent touches in the Tennyson chapter relates to a conversation with the poet on nightingales, wherein the author claimed an ability to distinguish one nightingale's note from another's among a number of his favorites along the banks of the Ouse. "And if this infinite variety of individualism," he concludes, "is thus seen in the lower animals, what must it be in man?" Then he continues:

"There is, however, in the entire human race, a fatal instinct for marring itself. To break down the exterior signs of this variety of individualism in the race by mutual imitation, by all sorts of affectations, is the object not only of the civilization of the Western world, but of the very negroes on the Gaboon River. No wonder, then, that whensoever we meet, as at rarest interval we do meet, an individual who is able to preserve his personality as Nature meant it to live, we feel an attraction toward him such as is irresistible. Now I would challenge those who knew him to say whether they ever knew any other man so free from this great human infirmity as Tennyson. The way in which his simplicity of nature would manifest itself was, in some instances, most remarkable."

A few pages later there occurs a surprising because so unexpectedly depreciatory, if not contemptuous, reference to Longfellow. The writer's genial manner and charitable judgment had not prepared one for the slur he puts upon our best-loved poet. After pointing out the two obvious classes of poetry, the popularly appreciated and the kind that appeals to a more cultivated taste, he says that "of the one perhaps Byron is the type, the exemplars being such poets as those of the Mrs. Hemans school in England, and of the Longfellow school in America." To rate Longfellow no higher than "the Mrs. Hemans school," whatever the undeniable popularity of his "Psalm of Life" and other earlier (with possibly some later) poems, does not show the soundest of judgment, and can be excused only on the supposition of unacquaintance with the poet's work as a whole.

As a final extract from this assemblage of familiar portrait studies, let the following on the too early death of William Morris be given:

"It is difficult not to think that the cause of causes of his death was excessive exercise of all his forces, especially of the imaginative faculty. When I talked to him, as I often did, of the peril of such a life of tension as his, he pooch-pooched the idea. 'Look at Gladstone,' he would say; 'look at those wise owls your chancellors and your judges. Do n't they live all the longer for work? It is rust that kills men, not work.' No doubt he was right in contending that in intellectual efforts such as those he alluded to, where the only faculty drawn upon is the 'dry light of intelligence,' a prodigious amount of work may be achieved without any sapping of the sources of life. But is this so where that fusion of all the faculties which we call genius is greatly taxed? I doubt it. In all true imaginative production there is, as De Quincey pointed out many years ago, a movement not of 'the thinking machine' only, but of the whole man—the whole 'genial' nature of the worker—his imagination, his judgment, moving in an evolution of lightning velocity from the whole of the work to the part, from the part to the whole, together with every emotion of the soul. Hence when, as in the case of Walter Scott, of Charles Dickens, and presumably of Shakespeare too, the emotional nature of man is overtaxed, every part of the frame suffers, and cries out in vain for its share of that nervous fluid which is the true *vis vita*."

Portraits of all the leading characters in the book, including the author but excluding Borrow and Lord de Tabley, are appropriately inserted. A Rossetti likeness of Mrs. Morris—"the most lovely woman I have ever known," declares the author—serves for a frontispiece.

PERCY F. BICKNELL.

THE ACCEPTABLE YEAR OF THE LORD.*

The manner of the first half of Mr. Vachel Lindsay's "The Art of the Moving Picture" befits the subject. You might expect as much from a literary gent and a movie fan. The "gentle and kindly," "dear and patient" reader of the benevolent and enthusiastic author's mingled and kaleidoscopic succession of information, gossip, comment, fancy, criticism, exhortation, and prophecy leaves off with his brain as full of confusion, flickering, and fever as it is after the five-reel show, which lasts, according to this book, one hour and forty minutes. The manner of the other half befits the age and the optimistic public for which it is written.

In the second half, Mr. Lindsay, who writes with Springfield, Illinois, as a background,— "a photoplay paradise" where "the spoken theatre is practically banished" (most of us live in paradises of the sort, and the rest are on the way)—in the second half, Mr. Lindsay limits himself mostly to the role of progressivist and prophet. Having classified the photoplay into Action Film, Intimate Film, and Splendor Film, further defined as Sculpture-in-motion, Painting-in-motion, and Architecture-in-motion, suggesting respectively red (hot), blue (colder and quieter), and yellow (the hue of pageants and sunshine—not the consecrated yellow of everyday speech), he draws aside the curtains of the west and discloses the rainbow-lighted future. The reader who came to be informed remains to be inspired.

For, even now, the art of the moving picture is all but a substitute for the saloon. "The things they drank to see, and saw but grotesquely, and paid for terribly, now roll before them with no after pain or punishment." This seems to mean that the moving picture is a cheap and convenient substitute for delirium tremens. It sounds plausible. But that isn't all. The moving picture is going to be a substitute for, or at least a variant upon, all sorts of long-winded and obscure text and reference books. Along with other changes, "there will be available at certain centres collections of films equivalent to the Standard Dictionary and the Encyclopedia Britannica." Still further, the moving picture is suggested as a new medium for "the new sect of poets, called the Imagists," of whom "all the world is talking." "The Imagist photoplay will put discipline into the inner ranks of the enlightened and remind the sculptors, painters, and architects of the

movies that there is a continence even beyond sculpture and that seas of realism may not have the power of a little well-considered elimination." The Church also, in her own way, will "avail herself of the motion picture, wholeheartedly, as in mediæval time she took over the marvel of Italian painting."

But all this is as nothing in comparison with what follows:

"The scientific museums distribute routine pamphlets that would set the whole world right on certain points if they were but read by said world. Let them be filmed and started. Whatever the congressman is permitted to frank to his constituency, let him send in the motion picture form when it is the expedient and expressive way."

"When men work for the high degrees in the universities, they labor on a piece of literary conspiracy called a thesis which no one outside of the university hears of again. The gist of the research work that is dead to the democracy, through the university merits of thoroughness, moderation of statement, and final touch of discovery, would have a chance to live and grip the people in a motion picture transcript, if not a photoplay. It would be University Extension. The relentless fire of criticism which the heads of the departments would pour on the production before they allowed it to pass would result in a standardization of the sense of scientific fact over the land. Suppose the film has the coat of arms of the University of Chicago along with the name of the young graduate whose thesis it is. He would have a chance to reflect credit on the university even as much as a football player."

Surely, after this there is no further need of justification for "the fourth largest industry in the United States, attended daily by ten million people, and in ten days by a hundred million, capable of interpreting the largest conceivable ideas that come within the range of the plastic arts."

Mr. Lindsay's enthusiasm grows greater with each successive demonstration of the splendiferous effect of the moving picture upon future civilization. By the time his space runs out, he is able clearly to deservy in the before-mentioned rainbow-lighted vistas *The Acceptable Year of the Lord*. He thus entitles his concluding chapter, which reaches its climax in this exalted strain:

"Scenario writers, producers, photoplay actors, endowers of exquisite films, sects using special motion pictures for a predetermined end, all you who are taking the work as a sacred trust, I bid you God-speed. Let us resolve that whatever America's to-morrow may be, she shall have a day that is beautiful and not crass, spiritual, not material. Let us resolve that she shall dream dreams deeper than the sea and higher than the clouds of heaven, that she shall come forth crowned and transfigured with her statesmen and wizards and saints and sages about her, with magic behind her and miracle before her.

* THE ART OF THE MOVING PICTURE. By Vachel Lindsay. New York: The Macmillan Co.

"Pray that you be delivered from the temptation to cynicism and the timidities of orthodoxy. Pray that the workers in this your glorious new art be delivered from the mere lust of the flesh and the pride of life. Let your spirits outflame your burning bodies.

"Consider what it will do to your souls, if you are true to your trust. Every year, despite earthly sorrow and the punishment of your mortal sins, despite all weakness and all of Time's revenges upon you, despite Nature's reproofs and the whips of the angels, new visions will come, new prophecies will come. You will be seasoned spirits in the eyes of the wise. The record of your ripeness will be found in your craftsmanship. You will be God's thoroughbreds.

"It has come then, this new weapon of men, and the face of the whole earth changes. In after centuries its beginning will be indeed remembered.

"It has come, this new weapon of men, and by faith and a study of the signs we proclaim that it will go on and on in immemorial wonder."

We have felt all the time that the Acceptable Year would come *some* time, and soon. There have been so many prophets, and so many inventions of the means of grace. But we never looked for it in this way. We always thought it would come by way of Efficiency, or Legislative Enactment (Progressive, of course), or the Wisconsin Idea, or some movement like the Civic Centre, or possibly postum or peanut-butter or pedagogy, or some other such complex thing. And yet here it comes in the Art of the Moving Picture. So true is it that great things are invariably simple.

GRANT SHOWERMAN.

A COMPREHENSIVE GUIDE TO THE STUDY OF LITERATURE.*

To very few men is granted the achievement of a systematic structure embodying the results of productive scholarship. Most of us laborers in the literary field add our few researches to the body of knowledge: we re-examine a great writer or some feature of his work; we study a type or a period; we write the history of one literature, or (if our name happens to be Saintsbury) we may attempt the history of two. Few of us, probably, feel the need or the desire,—few have the ability, the time, the daring,—to range over wider areas. But Professor Richard G. Moulton is one of the chosen who has hunted indefatigably up and down the length and breadth of areas whose confines lie beyond the vision of most. He has started game oftentimes from obscure or unsuspected coverts.

* THE MODERN STUDY OF LITERATURE. An Introduction to Literary Theory and Interpretation. By Richard Green Moulton. Chicago: University of Chicago Press.

He has triumphantly arranged his many varied trophies with careful design in a vast hall, which he calls "The Modern Study of Literature."

To one without at least speaking acquaintance with Professor Moulton's previous work, the inclusiveness of this book is almost staggering. But the author explains at the outset that this is the synthesis of at least six different volumes, representing the thought of more than forty years. And when one compares the present book with these former ones, he observes how the author has merely condensed, rearranged, expanded his source,—in this case himself. Morphology, evolution of the various types, literary criticism, literature as philosophy and art,—all these are treated from the standpoint of world literature and its place in our culture. All in all, the result is a most impressive guide to the study of literature.

Fortunately, a book is not like the proverbial chain,—it may be far stronger than its weakest part. Otherwise, many thoughtful readers would not give Professor Moulton due credit for his achievement as a whole. In this case, the weakest part is his championing of inductive criticism. As far back as 1885, in his "Shakspeare as a Dramatic Artist," he launched this theory; and in 1889, Mr. J. M. Robertson, in his "Essays toward a Critical Method," quite demolished it. But Professor Moulton stands by his guns with real heroism. Through almost a quarter of the whole volume, he hurls the same bombs at us,—while they explode nothing but themselves. It is, nevertheless, important to see how they have cleared the air.

"The paradoxes of criticism have," he says, "come to be enrolled among the curiosities of literature." The "law underlying fluctuations of literary judgements . . . is the continuous triumph of creative literature over the criticism that has opposed it. Traditional criticism is a thing of confusion because its foundation has been built upon the sand." Judgment is prejudice,—that is, in the terms of Hogarth, everyone is a judge of painting except the connoisseur. Therefore Professor Moulton concludes "that art is made legitimate by refusing to obey laws." A "fault" is merely a "unique effect." Therefore "the result" of applying standards to art "has been a critical chaos."

There is something sadly familiar about all this, particularly in our own time; but it does not generally come from persons of Professor Moulton's learning and intellectual power. The obvious difficulty with such a position is that it does not recognize either

the facts of literary history or the constitution of the human mind. "The history of judicial criticism" is far more than "the continuous triumph of authors over critics": it is just as much the advance of *critics* over critics. Moreover, his contention that "Shakespeare criticism has been a series of retreating attacks" is an astonishing contradiction of the facts; and by implication he elevates stray derogatory remarks about Spenser and Milton into wholly false importance. But more fundamental and unescapable are the facts of human nature and the mediums of human expression. In his defence of Shakespeare, Spenser, and Milton, in his very attack on judicial criticism, he is uttering judgments himself in a perfectly regular and inevitable way. In trying to escape from judicial criticism his only way is by *using* judicial criticism. Thus the despised instrument says to him, "When me you fly, I am the wings." In such a predicament, Professor Moulton has good reason to say, "the idea of measuring still clings to us"!

But how shall we answer his contention that "in no field of thought can be found any considerable body of discussion which presents such a mass of inconsistencies, contradictory positions, advancing and retreating argument, as in the history of literary criticism since the Renaissance"? The obvious answer comes to us from the defenders of philosophy: truth and standards of judgment can be reached only by the conflict of opposing opinions through the centuries. But the simple and final answer to Professor Moulton's whole attack is the constitution of human nature which makes judgment of values instinctive, involuntary, inevitable. Our author, on the contrary, explains that "the popular craving for judgement rests partly on this fallacy of values, and in part is the product of our history in which *accident* [italics ours] at one time made classical art a fixed standard by which everything else could be measured."

"This fallacy of values" Professor Moulton cannot endure. For relief he turns joyfully to what he calls inductive, or interpretive, criticism. Here at least is the grand refuge from the shifting sands of judgment; here is the pure light of scientific observation, dispelling the darkness of chaotic valuations. "Inductive criticism has in its favor . . . the fact that inductive science is drawing all fields of thought to itself." Such a method merely discerns and notes distinctions, but does not assay them. As he says in the widely used University Extension pamphlet entitled "Literary Criticism and Theory of

Interpretation,"—"the whole conception of 'merit,' 'value,' 'higher and lower,' is inherently judicial and outside science—such comparisons of merit tend to paralyze literary conception." Valuing, it seems, must be thrown out because it takes place in a fallible human mind. But how about the substitute,—so-called interpretation? Is this not also the product of a fallible human mind, and therefore subject also to error? To take a perfectly typical example, is Professor Moulton's division of the book of "Ecclesiastes" into five essays, prologue, epilogue, etc., valid as a botanical classification is valid? This particular division of his is plausible and, as we happen to believe, admirable; but we have a right to cast the same book into quite different literary form. "Interpretation" does not, then, remove the probability of "personal error."

Now our author has unquestionably rendered great service by emphasizing the necessity of our approaching a piece of literature with minds as free as possible from prejudice. He insists that we should study this work of art to find out all it reveals about itself. And in these days we need the special admonition to study details only for better appreciation of the whole. Then, strangely forgetting that he has damned judicial criticism irrevocably, Professor Moulton declares that when we have read a book to see what it says, in a spirit of "friendly hostility," "we can proceed to estimates of value without risk of misjudgement"! And at the end of the book we read: "In all that has been said there is nothing derogatory to the idea of judicial criticism," and "Nothing that has been said is hostile to the use of *a priori* reasoning in the discussion of literature"! After a few statements like these we rub our eyes, and wonder if we merely dreamed those hundred pages which dispose of judicial criticism as "chaos," "shifting sands," and the greatest enemy of art. But judicial criticism, we learn, may gain independent value as literature by revealing an interesting personality. This, then, becomes "subjective criticism." Professor Moulton again blurs his terms here. We can only be thankful that he did not reprint the statement in the pamphlet just alluded to, that "the critical writings of Matthew Arnold are valuable, not because they are true, but because they throw light on Matthew Arnold." Thus is Matthew Arnold dumped into the same pile with Lamb and Hazlitt!

The fundamental error in this reasoning is now apparent. It is essentially a consequence of the prevalent philosophy of flux, and is more

or less directly a result of the old romantic revolt which did not substitute principles for the rules which it discarded. In his theoretical formulations, at least, Professor Moulton illustrates beautifully the two manifestations of the age in which we have lived for over three generations,—naturalism and impressionism. In the one, scientific observation replaces judgment; and in the other, individual and more or less irresponsible reaction drives out a common literary conscience. We do not mean that Professor Moulton stands personally for this insidious relativity; but that by discounting judgment and by exaggerating temperamental differences in men, his theory supports the pervasive lawlessness which threatens to undermine our whole thought. Neither a theory of criticism nor a philosophy of life based on eternal change can satisfy our intellectual and spiritual needs.

On only one other important point shall we quarrel with Professor Moulton. In his endeavor to keep our eyes steadily on the literary work itself, he arbitrarily shuts us off from the assistance of biography and history. If he means that "the greatest disturbing force to the pure study of literature is biography," then the method which finds its highest expression in Sainte-Beuve is valueless. If, according to Professor Moulton, our primary concern is to find out what the author has said, to grasp the form in which he has written, how is it possible to understand the "Romance of the Rose," much of the Bible, and the Elizabethan drama, without knowing the social *milieu* which gave them birth? In spite of the dangers of being sidetracked, most of us will seek all the biographical and historical light that we can get.

Passing now from these points at issue, we find Professor Moulton's work as a whole so splendid in its sweep, so stimulating, that we scarcely know how to characterize its excellence. Without trying to appraise him as one of the large influences in American literary study, we may remind ourselves of his pioneer and epoch-making work in "The Modern Reader's Bible," the method of which he sets forth in the volume before us. We owe to him significant emphasis on "world literature" as a unit of study. He has given us, as no one before, a dazzling array of charts and diagrams illustrating relationships of the most varied kind. And he prevents these from becoming rigid and mechanical, and so misrepresentative, by insisting on the endlessly varying combinations of elements in actual examples. Few writers, moreover, can give us happy allusion, illustration, brilliant for-

mula, on almost every page; few scholars can show equal insight into so many forms of literature.

With all its extreme and erroneous positions, "The Modern Study of Literature" commands admiration for the sheer daring and the completeness of its range. It is "humane" in its method and inspiring in its results. The crowning work of a long and useful life, it points the way to the best in literary study.

J. PAUL KAUFMAN.

INTER ARMA CARITAS.*

If any remnants of human wisdom survive the era of murder and hysteria through which the world is now passing, it will be universally recognized that one great task must take precedence over all others,—the task of internationalism. Somehow, and soon, the ideal of human fraternity must be brought to prevail over the outworn creeds of nationalism and individualism. In that remote past of less than a score of months ago, we prided ourselves that progress had been made on that road, and that certain seemingly powerful influences—Christianity, Socialism, the comity of literature and art and science—were working on our side. What a ghastly jest now seems that belief! Almost with the first call to battle, we saw all the basic tenets of Christianity flouted and denied by the great majority of its followers,—its Master degraded to the office of a regimental chaplain, blessing the men and weapons that went forth to violate His injunction, "Thou shalt not kill!" We saw international Socialism, founded in the faith that the workers of all nations are comrades in a common cause, go down like a house of cards, its adherents as ferocious as any in the work of mutual extermination. We saw the intellectuals of every country,—poets, novelists, philosophers, scientists, all who labor to keep alive those impartial fires that light and warm the spirit of man in its upward struggle,—we saw these consecrating their gifts to the fostering of hatred and bitterness, selling their intellectual birthright for the pottage of a recruiting sergeant. And for those who still hold faithful to the vision of human brotherhood, it is these things—no less than the bloody interminable harvest of the machine gun, the broken hearts and ruined lives, the desolated towns, the starving millions—that over-run the cup of tragedy in these black days.

* ABOVE THE BATTLE. Translated from the French of Romain Rolland. With an Introduction by C. K. Ogden. Chicago: The Open Court Publishing Co.

But the cause of internationalism, though for the moment defeated, is far from being crushed. The very disaster which seems to overwhelm it will yet prove its mightiest ally, for it will unseal the sight of even the dullest-witted to the utter impossibility of going on with the old system of sectional rancours and jealousies and misunderstandings which has resulted in this cataclysm. From every corner of Europe are beginning to be heard the voices of those who believe with Jaurès that "the need of unity is the profoundest and noblest of the human mind,"—those who will not be swept off their feet by the whirlwind of popular passions, who will not hate their fellows at the command of government or press, who will not turn traitor to their own ideals in the hour when those ideals are in direst peril.

Of these free and firm spirits of Europe, the foremost is Romain Rolland, whose scattered writings on the war are now brought together and published, in adequate translation, under the title, "Above the Battle." Readers of "Jean-Christophe" will recall the prophecy in that book of the present *débâcle*, and know with what earnestness M. Rolland has striven to rouse the young men of Europe to a realization of their danger. Aware of the gathering tempest, he prepared himself to meet it; and while it has raged, almost alone among the intellectual leaders of the day, he has kept his moral integrity without taint of compromise, in the face of calumny and insult unstinted. From the neutral ground of Switzerland, where he gives the greater part of his time to the beneficent work of the *Agence internationale des prisonniers de guerre*, he looks down upon the battle with spirit purged of hatred, endeavoring to understand and to make his fellows understand its significance and its lessons.

We have said that M. Rolland has suffered insult and calumny at the hands of his countrymen. Worst of all, he has been condemned without a hearing. For nearly a year, as he tells us, "no one in France could know my writings except through scraps or phrases arbitrarily extracted and mutilated by my enemies." But these scraps and phrases were sufficient to show that he had not surrendered his ideals and his intelligence, that he refused to be blindly implacable toward the enemy, and so the hue and cry was roused against him. The time is surely coming when every generous Frenchman will blush with shame at the memory of such treatment accorded to the man whom France should most honor. No indictment of German militarism could be less compromising, no praise of the noblest

French traditions more just, than M. Rolland's; his crime, in the eyes of his countrymen, is that he refuses to hate wholeheartedly, and to renounce all allegiance save that to the French cause. But to M. Rolland, the tragedy of this war is the tragedy of humanity as a whole. He believes that "each of the nations is being menaced in its dearest possessions—in its honor, its independence, its life." His heart goes out to the young men, not of his own country only, but of all countries, who immolate themselves upon a common altar.

"O young men that shed your blood with so generous a joy for the starving earth! O heroism of the world! What a harvest for destruction to reap under this splendid summer sun! Young men of all nations, brought into conflict by a common ideal, making enemies of those who should be brothers; all of you, marching to your death, are dear to me. Slavs, hastening to the aid of your race; Englishmen fighting for honor and right; intrepid Belgians who dared to oppose the Teutonic colossus, and defend against him the Thermopylæ of the West; Germans fighting to defend the philosophy and the birthplace of Kant against the Cossack avalanche; and you, above all, my young compatriots, in whom the generation of heroes of the Revolution lives again; you, who for years have confided your dreams to me, and now, on the verge of battle, bid me a sublime farewell."

And as a complement to this, let us quote one more passage, which we of this country now need to take to heart even more than those for whom the words were written:

"While the war tempest rages, uprooting the strongest souls and dragging them along in its furious cyclone, I continue my humble pilgrimage, trying to discover beneath the ruins the rare hearts who have remained faithful to the old ideal of human fraternity. What a sad joy I have in collecting and helping them!

"I know that each of their efforts—like mine—that each of their words of love, rouses and turns against them the hostility of the two hostile camps. The combatants, pitted against each other, agree in hating those who refuse to hate. Europe is like a besieged town. Fever is raging. Whoever will not rave like the rest is suspected. And in these hurried times when justice cannot wait to study evidence, every suspect is a traitor. Whoever insists, in the midst of war, on defending peace among men knows that he risks his own peace, his reputation, his friends, for his belief. But of what value is a belief for which no risks are run?

"Certainly it is put to the test in these days, when every day brings the echo of violence, injustice, and new cruelties. But was it not still more tried when it was entrusted to the fishermen of Judea by him whom humanity pretends to honor still—with its lips more than with its heart? The rivers of blood, the burnt towns, all the atrocities of thought and action, will never efface in our tortured souls the luminous track of the Galilean barque, nor the deep vibrations of the great voices which from across the centuries proclaim reason as

man's true home. You choose to forget them, and to say (like many writers of today) that this war will begin a new era in the history of mankind, a reversal of former values, and that from it alone will future progress be dated. That is always the language of passion. Passion passes away. Reason remains—reason and love. Let us continue to search for their young shoots amidst the bloody ruins.

"I feel the same joy when I find the fragile and valiant flowers of human pity piercing the icy crust of hatred that covers Europe, as we feel in these chilly March days when we see the first flowers appear above the soil. They show that the warmth of life persists below the surface of the earth, that fraternal love persists below the surface of the nations, and that soon nothing will prevent it rising again."

There is little in all this which a recruiting sergeant or a leader-writer would find to his purpose; but the spirit embodied in these lines is one that shall yet redeem mankind, and make of the earth something nobler than an abattoir.

Those who read about the war for the purpose of feeding their prejudices and nourishing their hatreds will find small sustenance in M. Rolland's pages. Their spirit is as remote from the great mass of war literature as a star is remote from the sputtering gas-lights of a city. No saner counsel has yet been heard above the turmoil of the conflict. Here is a book which proves that the tradition of Goethe and Carlyle is not yet dead,—that at least one man lives in the world who can speak out with something of their eloquence and their wisdom in behalf of the eternal claims of humanity.

"For the finer spirits of Europe there are two dwelling-places: our earthly fatherland, and that other City of God. Of the one we are the guests, of the other the builders. To the one let us give our lives and our faithful hearts; but neither family, friend, nor fatherland, nor aught that we love has power over the spirit. The spirit is the light. It is our duty to lift it above tempest, and thrust aside the clouds which threaten to obscure it; to build higher and stronger, dominating the injustice and hatred of nations, the walls of that city wherein the souls of the whole world may assemble."

WALDO R. BROWNE.

Mr. Max Beerbohm has written a preface to a posthumous collection of the critical essays by Dixon Scott, who lost his life in the Dardanelles while serving as a lieutenant in the Royal Field Artillery. The volume is entitled "Men of Letters"—including studies of Meredith, Browning, William Morris, Rudyard Kipling, Sir J. M. Barrie, Bernard Shaw, H. G. Wells, Arnold Bennett, Henry James, and Sir W. Robertson Nicoll—and will be published, with a frontispiece portrait, by Messrs. Hodder & Stoughton.

THE WRITINGS OF JOHN QUINCY ADAMS.*

The first volume of Mr. Ford's edition of the "Writings of John Quincy Adams," reviewed some time ago in *THE DIAL* (May 16, 1913), covered the first twenty-eight years of Adams's life, from 1767 to 1796. In the latter year Adams, commissioned by President Washington as Minister to Portugal, was still at The Hague, where he had been for two years Minister Resident. He did not enter upon this Portuguese mission, however, for before he could leave for that country his father, President John Adams, appointed him Minister Plenipotentiary to the Kingdom of Prussia. He reached Berlin on November 7, 1797. On his journey from the Netherlands to his new post he went to London; and there on July 26, 1797, he was married to Louisa Catherine Johnson, of a distinguished family of Maryland. A delicate portrait of this lady, made in this year by Barber, is placed at the front of the second volume. The Prussian mission lasted until 1801, when Adams was recalled by his father and returned to the United States. The second volume closes with this change in his affairs. The five years, 1796-1801, which it covers, coincided roughly, as to American history, with the last year of the presidency of Washington and with the administration of John Adams; upon the continent it witnessed the progress of Napoleon's campaign in Italy, the Peace of Campo Formio, the Egyptian expedition, the *coup d'état* of Brumaire, and the war against the Coalition, to the Peace of Amiens.

The documents which make up the third volume disclose activities no less varied. In 1801, Adams resumed the practice of law in Boston. The next year he was elected to the Senate of Massachusetts, and failed of election to the national House of Representatives. This defeat was compensated for when, in February, 1803, Adams was elected to the Senate of the United States. Two years later he was appointed to the lately founded Boylston Professorship of Rhetoric and Oratory in Harvard University. Because Adams had pursued in the Senate a course displeasing to Federalist Massachusetts, in 1808, another person was chosen to succeed him, whereupon he resigned his seat and prepared to devote his entire time to his professorship and to the practice of law. But President Madison, in due recognition of this important acquisition from the Federalist ranks, soon nominated Adams as Minister to Russia, and after a preliminary failure the appointment was con-

*THE WRITINGS OF JOHN QUINCY ADAMS. Edited by Worthington C. Ford. Volumes II to V, 1796-1816. New York: The Macmillan Co.

firmed. He left Boston in August and, after experiencing no little trouble with British and Danish cruisers, he reached Norway in September and St. Petersburg in October, 1809. From St. Petersburg were written several letters found in the latter part of the third volume, all those contained in the fourth (which covers the years 1811-1813), and a few of those in the fifth.

About the end of April, 1814, however, Adams departed from St. Petersburg for Gothenburg in Sweden, where with the other commissioners appointed by the Government of the United States he was to enter into negotiations looking toward the termination of war between Great Britain and his own country. These negotiations were removed, however, to Ghent—a change of which Adams's judgment disapproved, but which he accepted. He arrived at Ghent on June 24, 1814, continued there until January 2, 1815, and then travelled by way of Brussels to Paris. The latter city he had not visited since his stay there as a boy in 1785. Though he had been appointed in February Minister to Great Britain, the news of this new honor had not reached him, and he was still in Paris when the Emperor Napoleon entered the city upon his return from Elba. Shortly after this, Adams went to London and took up his residence in the country at Boston House, Little Ealing. The last letter of the fifth volume is dated March 31, 1816, when Adams was still at this place.

Of widest interest, perhaps, are the letters written by Adams to his father and mother, to his wife, to his brothers, and to friends who were regular correspondents, especially William Vans Murray, Rufus King, Timothy Pickering, William Plumer, and W. H. Crawford. In the third volume is included a series of political letters published under the pen name of Publius Valerius. Here Adams appears as the sectional New Englander and the party man, exhibiting a point of view much modified after his breach with the Federalists. To a surprising degree he kept in close touch with the course of party politics in America, even when he was himself separated by the Atlantic from active participation in them. The dispatches which he wrote from his various diplomatic posts, to the several Secretaries of State under whom he served, are weighty documents, always of high value for the history of the period when the neutrality of the United States, as at the present time, was under great strain from the violations of it by the belligerent powers, and for the yet darker years in which the United States was a combatant. His capacity for close observation made him a skilful reporter

of what he saw and heard in Europe: his comments on the course of the war on the continent are highly instructive. But of particular interest to American readers of the present day is the account which he gives of the peace negotiations at Ghent, and of his activities in Great Britain in the early part of 1816. Almost the last letter in the fifth volume, written from London, is concerned with the relations of the United States to Spain. Thus we are brought to the development of the Florida matter, with which Adams later had so much to do. For the account of this we must await the publication of the succeeding volumes.

ST. GEORGE L. SIOUSSAT.

RECENT FICTION.*

There have always been women among the novelists,—sometimes of the best, sometimes of the most popular,—from the days of Mrs. Behn, Mrs. Manley, and Mrs. Heywood. They were, in the early days of the English novel, as widely read as anyone else, perhaps more widely. A century later and now about a century ago, three women were among the notable workers in the field,—Miss Austen, Miss Edgeworth, and Miss Ferrier. Miss Austen has long had a secure place among the few immortals; Miss Edgeworth is still remembered and read, and in her own day had the distinction of suggesting to Sir Walter Scott that he should try to do what she had done; Miss Ferrier, in spite of great appreciation in her time, has slipped from sight.

One would not select Miss May Sinclair, Miss Ellen Glasgow, and Mrs. Gertrude Atherton as the three representative woman novelists of the present day, and yet all are well known and widely read. They group themselves together now, only by the chance of publishing books at about the same time. Yet if not the chief women among the novelists of to-day, they are certainly representative enough to allow a comparison to run through the mind for a moment.

One would at first say, How times have changed! Here we have nowadays a detective story, a story with an idea, a character study, where a hundred years ago we had simply those pictures of life and manners that seemed to Sir Walter so well worth while, and of which the best are so interesting to-day. Or else we might say, What different women!

* THE BELFRY. By May Sinclair. New York: The Macmillan Co.
LIFE AND GABRIELLA. By Ellen Glasgow. New York: Doubleday, Page & Co.
MRS. BALFAME. By Gertrude Atherton. New York: Frederick A. Stokes Co.

Imagine this modern business woman, this club-leader and society-woman, not to say this rebel against the conventional life of the cathedral close; compare them with those rather prim young ladies of the earlier, Georgian days. It is not worth while to pursue the parallel; a suggestion is enough to show that there is much in the books of one time that is characteristic. We must not make too much of it. They had novels with an idea a hundred years ago; Miss Ferrier, for instance, wrote one called "Marriage." I do not remember it in the least, but I doubt not that her view was very different from Miss Glasgow's. They were as intent on character then as now,—indeed, I think more so; Mr. Collins and Mrs. Bennet are still delightful. I do not remember any detective stories; though there were mysteries perhaps as deep as that of the Long Island town unravelled by Mrs. Atherton.

I am more struck by the other difference as I think of an earlier date. Those books—at least those by Miss Austen, Miss Edgeworth, Miss Ferrier—were more alike in method and intention than are these. They were all novels of manners, all views of the world around those keen-eyed ladies which they thought would be interesting to those about them. These three books are very different from each other. Miss Sinclair's is a picture of a character, a temperament, that reminds one of her first success, "The Divine Fire." Miss Glasgow's is the realization of an idea which perhaps she has had in mind ever since "Virginia." Mrs. Atherton, with her ranging view, has hit upon the idea of writing a detective story which should illustrate some of the foolishnesses and weaknesses of American democracy.

Miss Sinclair has been eminently successful, and that in a way in which many of the novelists of our day entirely fail. She has succeeded in creating character. Her people are not merely the abstractions demanded by the plot; they have a "real" existence, as we are apt to say; they make for themselves about all the plot there is. They are simply a group of people, and we follow out the story because we are interested in them and want to see what they will do. In the long run the ability to do this sort of thing is the great gift in fiction; no power as a story-teller, no gift at portraying manners or atmosphere, will keep a book alive so long as a vital character. People remember characters and talk about them; they remain in their mind. Strangely enough, character alone does not seem to be able in itself to carry us through a book; we want a story. But after we have had the story

we often forget it. People remember very little of the stories of Dickens and Thackeray in comparison with their people. So, indeed, it is with Miss Sinclair herself; almost everybody remembers the poet in "The Divine Fire," but few, I fancy, remember the story in which we were so interested when we first read it. So it will be, perhaps, with "The Belfry": it has an idea, as is indicated by its title; it has an atmosphere, at the end at least, that of the tense and fervid days of August, 1914. And these things may have been more interesting to Miss Sinclair than anything else; certainly every one should have his eye open to them. But the thing that stands in one's mind is this man Jimmy, as he is commonly called. He is a striking personage; the mind in vain says that he is impossible, that there has never been any such wonderful master of fiction and the drama and everything else, that it is simply an invention of Miss Sinclair's that one could so calculate beforehand and so perform. Those facts (as probably they are) seem to lose significance in the view of this tense, concentrated person who seems unlike anybody we ever saw, and yet very natural as well. He was a reporter bent on being a great man of letters; of a vivid, excited energy when he was himself; bent on success, calculating his chances with an infernal omniscience (especially of things other people give up, such as women, the future of books, and so on); determined to have this or that in three weeks or six months, and finally attaining inordinate success. He was to the ordinary eye something of a freak, rather vulgar (he never got over some things): but there was another side to him,—he had a grave tenderness, an unselfish delicacy of feeling, an immediate comprehension of things that were fine. In fact, in the main a man who was spiritual (if one word will do it) in that he cared only for what are now somewhat vaguely called the things of the spirit.

To create such a personage is no slight matter, but Miss Sinclair goes a bit further. This man and the other lesser figures who group themselves around him,—the woman who first understands him, the man who reports his career perhaps without understanding even at the end,—they embody somehow a view of life, a way of looking at life that is stimulating and that arouses us out of our accustomed modes of thought in an effort to get at what is worth while. Perhaps they did not themselves wholly attain it,—there is certainly no systematic evolution of an idea; but even if they did not, we may get it perhaps better than any one of them did. This man who at

first had the specific power to see what was worth seeing in the Belfry of Bruges, and who afterward seemed to lose himself in preoccupations as to social relations with the county and the possibilities of a new automobile,—did he keep his hold on the essential things? Such a question and others come to mind as we follow the complications and developments of his career. But the main thing is rightly done; and however it was with him, we feel that we see in his life something that made it worth while to put that life before us.

Miss Glasgow is a bit more definite. We should find it hard to say whether she had first in mind Gabriella or the idea that Gabriella finally gained from her experience of life. We rather think the latter. "Virginia," a few years ago, was the story of a woman whose life appeared a failure because it had been too definitely moulded by old ideas, settled by forces that were no longer effective in the world to-day. Virginia was true to the conventions of a passing era, and could not really live on into the new atmosphere of a changing world. Gabriella is a different woman. She is a product of the same era, is born and brought up in the same conventions, but she gets away from them or (more exactly) is gotten away from them and forced to live in new conditions and keep alive in new currents of existence.

Whatever be the fact of creation, the result in impression seems clear enough. We feel the thing that Gabriella does more distinctly than we feel Gabriella herself. She is a Southern girl, living in "reduced circumstances" in Richmond, taken from the South to New York by an emotional marriage and stranded there to make her own way in the world. She makes her way, makes a life for herself as a modern business woman, looks out successfully for herself and successfully brings up her children. Accompanied all along by a vague dream of past idealism, she finally attains a surer reality and a more logical reward. The idea seems the main thing, and hence there is a certain hardness of touch in the presentation of character. All this may be in keeping: Miss Polly says of Gabriella that there was always a hard streak somewhere down in her, and that she got no softer; and she says herself that if she had been "soft" she would have long been broken. But it is not really a question of hardness of character or hardness of touch. It is rather a question of whether we have here a generalization from life or a rendering of a bit of life itself. With Miss Sinclair, as has been said, we have a rendering of an impression so vivid that the generaliza-

tion (left to us if we choose) is not always to be got at. With Miss Glasgow we never miss the idea: we always feel clearly that women like men must make their own lives (whether as dress-makers or otherwise), and not drift along as chance and men may will or allow. We always have that, but we rather miss the effective reality that we should like to have too. It is not that Miss Glasgow lacks the ability to describe,—to present people or situations; she has a considerable gift in such things. One feels rather that one is following a preconceived idea rather than being shown some of the strangely complex workings of the human spirit.

Mrs. Atherton's book seems something of a new departure, at least for her. On the face of it, it is a pure detective story. A woman is driven to plan to murder her husband; then her husband is murdered; then everybody takes hold in the effort to unravel the mystery, with a result which (of course) is highly unexpected and natural. It may be that Mrs. Atherton was merely trying her hand at a form of literature in which some striking successes have been attained. It is more likely, however, that with her mystery and its solution well in mind Mrs. Atherton was a good deal interested in a curious matter suggested thereby,—namely, the singular way in which democracy deals with crime. She has written a good deal about all sorts of phases of American life, and would be rather likely to see an opportunity in such a topic. Whatever she saw, the thing is more or less there—the case tried by the community led by an earnest band of reporters for the New York papers. That is a curious study, and worth a little thought. There is, further, a suspicion that Mrs. Atherton may feel that she is portraying a great character, a character really great in spite of the insignificant circumstances in which it exists; she invites comparison with that stock horror Medea. But whatever there be, it has eluded me, or else I have not been clever enough to get it. I do not feel the "woman and the glory" that seem to be alluded to in the motto; nor does Mrs. Balfame seem terrible in her story. But that it is a minor matter; if she is terrible, then so much the better for the readers.

Take it all in all, I feel that Miss Sinclair is the one who has really made the hit. Whatever the charm in a good story, whatever the fascination in the real appreciation of ideas to the life of to-day, neither has quite the exciting thrill of that contact with actual life itself that one gets, or feels one gets, in a set of good characters.

EDWARD E. HALE.

BRIEFS ON NEW BOOKS.

Essays in the reconstruction of ancient thought.

In the volume, "The Greek Tradition," (Macmillan Co.), Mr. J. A. K. Thomson presents eight papers, with the captions: "On an Old Map," "Thucydides," "Greek Country Life," "Alcestis and Her Hero," "A Note on Greek Simplicity," "Lucretius," "The Springs of Poetry," and "Some Thoughts on Translation." With these is included a playlet, "Mother and Daughter," dealing with the Persephone myth. Unfortunately, there is no such unity in the work as is implied by the general title; but the sub-title, "Essays in the Reconstruction of Ancient Thought," would have been fairly descriptive of the contents, if our author had omitted the articles on "Lucretius" and "Translation," which have a very doubtful value in any case. Now one is always grateful to a writer who essays to approach old problems with a new torch in his hand; and on this ground Mr. Thomson deserves our thanks. There is a distinctly stimulating atmosphere of freshness about most of these pages. It is a pleasure to view Heracles in the "Alcestis" as a "komic" hero, or to trace the kinship of the poet with his primitive forbears. It is delightful to sympathize with old geographers, or to share the thought and feeling of the Greek dweller in the country. And yet one would hesitate to recommend the volume except to classical scholars who are in a position to check the author's contentions by their own knowledge and investigation. However, most other readers will be warned off by the general title, although it ought to be most attractive; so we need not worry on that score. Readers of the prescribed type will enjoy the book; but will always be under arms.

High discourse on many themes.

Not only by a strong general resemblance in thought and style, but also by innumerable little self-betrays in such details as favorite solecisms and tricks of expression, does the anonymous book, "Father Payne" (Putnam), declare itself to be from the same pen that wrote "The Upton Letters," "Beside Still Waters," and the many other volumes of that agreeable series with which Mr. Arthur Christopher Benson has for the last dozen years or more been enriching our literature. Through the medium of Father Payne, a genial and cultivated layman who has gathered half a dozen young and devoted disciples about him, and of other characters in the book, the author gives free and full utterance to a multitude of his own thoughts and opin-

ions, with skilfully interwoven shreds of personal experience, all strung loosely on a thread of narrative that helps to hold the attention and enhance the interest. Of Father Payne himself, admirably conceived and clearly and consistently presented, we are told he was not "a perfect character, with a tranquil and effortless superiority, or with a high intellectual tenacity, or with an unruffled serenity. He was sensitive, impatient, fitful, prejudiced. He had little constructive capacity, no creative or dramatic power, no loftiness of tragic emotion. . . . But he was vital, generous, rich in zest and joy, heroic, as no other man I had ever known. He had no petty ambition, no thirst for recognition, no acidity of judgment. He never sought to impress himself: but his was a large, affectionate, liberal nature, more responsive to life, more lavish of self, more disinterested than any human being that had crossed my path. He had never desired to make disciples—he was not self-confident or self-regarding enough for that. But he had continued to draw us all with him into a vortex of life, where the stream ran swiftly, and where it seemed disgraceful to be either listless or unconcerned." With such a character as leading figure, and with others more or less cognate and sympathetic, and with an author of Mr. Benson's wealth of thought and suggestion to develop these several characters and record their utterances, how could the book fail to please?

The ruler of Japan.

The recent coronation of the 123rd Mikado of Japan has stimulated interest in that unique imperial line. A real opportunity for research and critical appraisal was afforded to some scholar to study the influence of the Mikados throughout the entire history of Japan. But it cannot be said that Dr. William Elliot Griffis has made the most of this opportunity in his latest volume, "The Mikado: Institution and Person" (Princeton University Press). First of all, the work is entirely uncritical. Two quotations indicate the point of view. The dedication reads: "Believing, with all loyal Japanese, that the glory of Japan's triumphs in peace and war is due to 'the virtues of the Mikado's ancestors,' each one of whom was 'the son of Adam, the son of God,' the author dedicates this work to all lovers of truth in Everlasting Great Japan." And later we note: "In the vista of the twentieth century, how vast the changes! . . . The supreme influence in the transformation has been that of the Man of Peace, Mutsuhito, Emperor of Divine, Uncon-

querable Everlasting, Great Japan." Although it seems too much to expect Japanese scholars to scrutinize over-carefully the imperial traditions and myths, yet a foreign scholar should assert a reasonable independence. Dr. Griffis does set aside the prehistoric claims, yet he falls into almost as unreasoned glorification of the late Emperor. It detracts little from the high opinion in which we may hold Mutsuhito to recognize that he was, after all, human, and that he was most fortunate in the advisers whom he gathered around him. The present volume, therefore, contains a brief résumé of Japanese history before the accession of Mutsuhito in 1867, a fuller account of the early years of his reign, many interesting details about his life and character, but, unfortunately, a very brief account of his later years, when his influence must have been at its height. Throughout, the author maintains a personal note, throwing into relief the period of the early seventies, when he was in Japan. But a more serious over-emphasis lies in the undue importance attached to the foreign teachers and advisers,—Dr. Verbeck, for instance, being mentioned more often than Prince Ito, the greatest of Japanese statesmen, and non-American advisers are rarely included. However, notwithstanding certain inaccuracies in details, and the other features already mentioned, many readers will find this contribution distinctly interesting and suggestive.

A Russian on Russian literature.

Under the new title of "Ideals and Realities in Russian Literature," Mr. A. Knopf reissues Prince Kropotkin's Lowell Lectures of 1901, originally published in 1905 as "Russian Literature." The reprint is not a new edition, for the matter and even the paging is identical in the two volumes; yet the value of the book is so genuine that the critic accepts it with no more than a passing wish that into the bibliography, at least, might have been introduced some notes of recent publications in the field. Prince Kropotkin accepts quite evidently, though perhaps subconsciously, Tourgeniéff's philosophy of art: "A truly talented writer is the condensed expression of life"; and consequently he does not fall into the easy abstractions which so often lighten work for our own critics. He refuses to classify his poets and novelists as "realists," "naturalists," "romanticists"; and he studies Gogol, Tolstoi, Tourgeniéff, Goncharov, and their various followers, with the aim not of appraising each man's place in a scale of Slavic values, or even the contribution of each to the definition of Russia,

but rather of discovering the peculiar quality of every one of these men and of the special revelations of human life which he makes. The only common trait he finds in all of them is a fearless love of experience that brings beauty out of terror and significance out of pain; the Russian pessimism of which so much has been written means no more to this critic than other catch terms, for he keeps his eye so fixed upon the concrete facts of expression that he finds no importance in a general term that ignores all specific differences in the works of art it groups together. He studies accurately and fully Tolstoi's novels and religion as mutually inter-active, just as he interprets Tourgeniéff's relation to the social revolutions of his time as conditioning the characters in "Fathers and Sons," "Rudin," and "Virgin Soil." Carrying his analysis back into folk-lore and forward into modern journalism, Prince Kropotkin brings to his subject a large comprehension much to be desired in every writer of such a handbook; his method results in turning every reader of his lectures to some of the many translations of Russian novels, tales, and plays therein described.

The sweep of Babylonian civilization.

Explorers, excavators, and decipherers have staged in the Mesopotamian valley one of the most marvellous civilizations of ancient times. Seventy years have sufficed to resurrect, from the ruinous mounds and wastes of that valley, peoples and cultures that have already revolutionized our interpretation of ancient history. Professor Jastrow's "The Civilization of Babylonia and Assyria" (Lippincott) aims to present a popular survey of the civilization which arose in the Euphrates valley in the dim twilight of history, and to sketch its growth and vicissitudes down through time almost to the Christian era. It is an ambitious scheme of an intrepid scholar. The task has been fairly successful. Of the eight chapters into which the large volume is broken up, the second, on the "The Decipherment of the Cuneiform Script," and the fifth, on "The Cults and Temples of Babylonia and Assyria," are the least considerate of the popular reader. In these chapters the author discusses many details that have no interest for the lay reader, and will tempt him to drop the book. The freshest chapter is that on "Law and Commerce," where large use is made of the "Code of Hammurabi" and the contract tablets which have been found by the thousands from the earlier periods of Babylonian and especially Sumerian history. The volume is tastefully and appropriately illustrated by

seventy-eight plates, which add greatly to the interest that will be aroused by the text. Taking text and illustrations together, we have here, without doubt, the best single volume yet issued on the nations who for about three thousand years occupied the Babylonian valley.

Canadian ideals and problems.

A very interesting study of the Canadian people and their problems, internal and external, is furnished by Miss Agnes C. Laut in her "Canadian Commonwealth" (Bobbs-Merrill Co.). During the last few years a number of books have appeared on Canada and her people, but all have been more or less conventional in treatment and superficial in scope. Miss Laut has attempted, with at least a measure of success, to get underneath the surface of things, and discover the national consciousness of this young people; what more or less consciously it is striving for; its ideals, and where they are likely to lead. Miss Laut sees elements of weakness as well as of strength in the Canadian character, but her final judgment is optimistic. She believes that Canada possesses both the ability and the energy to handle wisely the really serious problems that confront her, such as "the amalgamation of the foreigner through her schools; a working arrangement with the Oriental fair to him as to her; the development of her natural resources; the anchoring of the people to the land; and the building of a system of powerful national defense by sea and land"; and that her ultimate destiny is to become a Greater Britain Overseas.

The American college: a symposium.

During the celebration of the one hundredth anniversary of the founding of Allegheny College, a conference on the American college was held. Educators well qualified to deal with the subject were selected to discuss various topics, with the understanding that they should speak out their minds freely. The topics were chosen with care to avoid duplications and yet broadly to cover the whole field. "In short, it was aimed to include . . . the essential things pertaining to the American college as a present-day institution and as an institution of promise for the future educational development of America." The papers that were read at this notable symposium have been collected by President Crawford of Allegheny College and published by Messrs. Holt. In stating that they measure up to the occasion, the reviewer feels that he is bestowing upon them the highest praise. Among the themes dealt with are the place in the curriculum of the languages and literature,

of the social sciences and history, and of the physical and natural sciences; the function of the college as distinct from other institutions of learning; the college as a preparation for professional study and for practical affairs; and the present status and probable future of the college in various sections of the country. Among the speakers were President Faunce of Brown, Professor Shorey of Chicago, Dean Haskins of Harvard, President Thwing of Western Reserve, and President Meiklejohn of Amherst. Peculiarly significant is the attention given to the service rendered by the stronger type of privately endowed college, such as Trinity and Colorado, whose presidents (Messrs. Few and Sloeum) participated in the discussion. Commissioner Claxton, last on the programme, made a suggestive plea for contraction rather than expansion of effort by colleges proper; for junior college work by some (two years of instruction by really capable teachers), and for limitation of courses by others to a few well-organized groups of subjects.

Mr. Masefield's recollections of John M. Synge.

A work on the mysterious and unfathomable Synge, incarnation of the spirit of the Celtic revival, by Mr. John Masefield, a sort of exemplar of modern English poetry, promises largely of piquancy and interest. Somehow the thing does not quite come off. Mr. Masefield insists that there was a great deal in Synge's face, that his silence was very expressive, that his very preoccupation and aloofness hinted at genius. As to just why these things were so, we are not given any illuminating enlightenment. The picture of Synge on the Aran Islands, as the uncrowned poetic king of that strange people, fades out before the picture of Synge as a sort of itinerant musician, Jack-of-all-trades, or playboy,—now fiddling away tentatively, now making penny-whistles for nothing, now doing tricks to astonish and confound, now telling stories to amuse—all for the strange people who thought he was paying the debt of conscience, that he was one who had once committed some great crime and fled thither from the heart of Europe to expiate in solitude. It is certainly worth remembering that Synge's favorite author, for the greater part of his life, was Racine—according to the impression which Mr. Masefield received. Ironie spirit seeking refuge from the embittered consciousness of self and century in the simplicity of the primitive—this was Synge. Mr. Masefield well says of this man who died of the dread malady: "He covered his tragedy with mockeries." (Macmillan Co.)

NOTES.

A critical study of "Gawain and the Green Knight," by Professor Kittredge of Harvard, is announced for immediate publication by the Harvard University Press.

"April Airs" is the ingratiating title of a new volume of lyrics by Mr. Bliss Carman, which is to appear next month with the imprint of Messrs. Small, Maynard & Co.

"A Book for Shakespeare Plays and Pageants," by Miss O. L. Hatcher, which includes much matter useful for those engaged in Shakespeare tercentenary celebrations, is nearly ready for publication by Messrs. E. P. Dutton & Co.

"War and Militarism in their Sociological Aspects" is the title of a volume comprising papers and proceedings of the American Sociological Society, forming Volume X, which will be published this spring by the Chicago University Press.

"Why War?" by Dr. Frederic C. Howe, will soon be issued by Messrs. Scribner. In this book Dr. Howe searches well beneath the surface for the primary causes of the wars that have been almost continuous since the beginning of this century.

An American edition of "Georgian Poetry," second series, will be published this month by Messrs. Putnam. This volume, which our English correspondent has recently mentioned at some length, aims to bring together the most distinctive poems produced by English writers during the years 1913-14.

A little pamphlet entitled "The Story Hour" is sent out by the Jacksonville (Florida) Public Library, giving the complete list of stories to be told on successive Thursdays, except in July and August, through the year 1916. Titles and authors are well chosen, and prose and verse extracts increase the interest of the publication.

The "Journals of the House of Burgesses, 1659/60-1693," have been published in thirteen volumes by the Virginia State Library, and are obtainable by purchase. It is now the desire of the Librarian to issue in a similar manner the Journals of the Council, in six volumes, and he asks for a legislative appropriation to that end.

"The German Spirit," by Professor Kuno Francke, is announced for March issue by Messrs. Holt. It includes two essays on "German Literature and the American Temper" and "The True Germany," while the third section is a lecture delivered recently at the Brooklyn Institute of Arts and Sciences on "Germany's Contribution to Civilization."

A new work by Mr. Robert Bridges is announced by the Oxford University Press, entitled "Ibant Obscure," containing an analysis of Virgil's rhythm and a line-for-line paraphrase of "Æneid" vi, 268-751, 803-9 (The Vision of Æneas), with the Latin interlined, accompanied by a cento of previous translations. A paraphrase is added, also interlined, of Homer, "Iliad" xxiv, 339-660 (Priam and Achilles).

Four books arranged for spring publication by Messrs. Houghton Mifflin Co. too late to be included in their spring announcements are a "Life of Samuel W. McCall," by Mr. Lawrence B. Evans, and three stories of war experiences: "To Ruhleben and Back," by Mr. Geoffrey Pyke, a Cambridge undergraduate who made his way into Germany only to be caught and held at the famous prison camp from which he made a sensational escape; "Kitchener's Mob," by Mr. James Norman Hall, a young American who served six months in the trenches with Kitchener's Army; and "A Soldier of 'The Legion,'" by Mr. E. Morlae, the American-born son of a French immigrant, who started for Paris forty-eight hours after war was declared and is now back after a year's service.

One of the most interesting and important sales of rare books and manuscripts that has been held in this country since the dispersal of the Hoe library is to take place in the Anderson Galleries of New York City the last three days of this month. Duplicates and selections from the private libraries of Mr. Henry E. Huntington and Mr. William K. Bixby will be disposed of, as well as an important consignment of rare books on early English literature from the estate of Mr. E. Dwight Church. From Mr. Huntington's collection the sale will consist mainly of English colored plate books of the nineteenth century, together with miscellaneous works and collected sets of first editions; from Mr. Bixby's, manuscripts of Henry D. Thoreau and Charles Reade, copies of his own privately printed books, and illuminated manuscripts of the fifteenth century; and from the estate of Mr. E. Dwight Church, early English rarities, first editions of Shelley, Tennyson, and Racine, and a long line of Grolier Club publications.

Lovers of Wordsworth everywhere will feel a sense of personal loss in the death of Professor William Angus Knight, which occurred at his home in Keswick, England, on March 4. He was born in Scotland, within a week or two of eighty years ago, and received his education in the High School and the University of Edinburgh. For more than a quarter-century (1876-1902) he occupied the chair of moral philosophy in the University of St. Andrews. His literary labors, original and editorial, have resulted in a long list of publications, beginning in 1863 and continuing almost to the present time. An important edition of Wordsworth, including a life of the poet, appeared under his sponsorship in 1881-9; and later he edited the well-known "Eversley Edition" of William and Dorothy Wordsworth's complete writings. Eight volumes of the "Transactions of the Wordsworth Society" published 1880-86, bear his name as editor: while his further contributions to Wordsworthiana are numerous and valuable. Of the extent and variety of his other works, some idea may be gained by the following titles: "Studies in Philosophy and Literature," "Principal Shairp and His Friends," "Stories and Rhymes of Golf," "The Philosophy of the Beautiful," "The Christian Ethic," "Early Chapters in the History of the University of St. Andrews and Dundee," "Some Nineteenth Century Scotsmen," "Memorials of Thomas Davidson."

ANNOUNCEMENTS OF SPRING BOOKS.

However it may be abroad, the activities of publishers on this side the water seem little curtailed, if at all, by the war. THE DIAL's annual List of Books Announced for Spring Publication, presented herewith, is in length and general interest fully up to the average of our similar lists for several years past. Between eleven and twelve hundred titles, representing the output of nearly sixty publishers, are included. No effort has been made to list works of strictly technical interest in any field; and new editions are not included unless having new form or matter. The advance information supplied by the publishers for our use in compiling this list is necessarily somewhat tentative in character, and not always complete; but with such reservations as that fact implies, the following classified list is an accurate and comprehensive summary of American publishing plans from the beginning of February until well into the summer.

BIOGRAPHY AND REMINISCENCES.

- Charles Francis Adams, an autobiography, with introduction by Henry Cabot Lodge, and frontispiece in photogravure, \$3.—The Life of William McKinley, by Charles S. Olcott, 2 vols., illus., \$5.—Julia Ward Howe, 1819 to 1900, by Laura E. Richards and Maud Howe Elliott, 2 vols., illus., \$4.—Abraham Lincoln, lawyer-statesman, by John T. Richards, illus., \$2.50; limited edition, \$3.50.—Geraldine Farrar, the story of an American singer, by herself, illus., \$2.—Union Portraits, by Gamaliel Bradford, illus., \$1.50.—Theodore Roosevelt, the logic of his career, by Charles G. Washburn, illus., \$1.50.—Shelley in England, by Roger Ingpen, illus. (Houghton Mifflin Co.)
- Old Familiar Faces, by Theodore Watts-Dunton, \$1.75.—Memories, by Lord Redesdale, 2 vols., illus., \$12.—Eleftherios Venizelos, his life and his work, by C. Kerofilas, with introduction by Take Ionescu, trans. by Beatrice Barstow, \$1.25. (E. P. Dutton & Co.)
- William Wordsworth, his life, works, and influence, by George McLean Harper, 2 vols., illus., \$6.50.—William Newton Clarke, a biography. (Charles Scribner's Sons.)
- Dostoevsky, his life and literary activity, by Soloviev, trans. from the Russian by C. J. Hogarth.—The Life of Benjamin Disraeli, Earl of Beaconsfield, by W. F. Monypenny and George Earl Buckle, Vol. IV, illus., \$3.—Reveries over Childhood and Youth, by William Butler Yeats, \$1.—The Life of Andrew Jackson, by John Spencer Bassett, Ph.D., new edition, 2 vols. in one, illus., \$3. (Macmillan Co.)
- My Harvest, by Richard Whiteing, \$2.50.—Irishmen of To-day, first vols.: Sir Edward Carson, by St. John G. Ervine; William Butler Yeats, by J. M. Hone; "A. E.," George W. Russell, by Darrell Figgis; each \$1. (Dodd, Mead & Co.)
- Lord Selkirk's Work in Canada, by Chester Martin.—Historical Portraits, Vol. III, George I to Sir Ralph Abercromby, 1700 to 1800, Vol. IV, Horatio Nelson to John Murray, 1800 to 1840, with intro-

duction by C. F. Bell, illus.—Dr. John Radcliffe, his fellows and foundations, by J. B. Nias. (Oxford University Press.)

Nights, Rome, Venice, in the æsthetic eighties, and Paris, London, in the fighting nineties, by Elizabeth Robins Pennell, illus. by Joseph Pennell, \$3. (J. B. Lippincott Co.)

Makers of the Nineteenth Century, edited by Basil Williams, first vol.: Delane of the Times, by Edward Cook, with frontispiece, \$1.75. (Henry Holt & Co.)

Woodrow Wilson, the man and his work, by Henry Jones Ford, illus., \$1.50.—Recollections of a Royal Governess, anonymous, illus., \$3.50. (D. Appleton & Co.)

Recollections of Abraham Lincoln, the first American, by Henry B. Rankin.—The Widowhood of Queen Victoria, by Clare Jerrold, illus., \$3.75. (G. P. Putnam's Sons.)

Cicero, a sketch of his life and works, by Hannis Taylor, illus., \$3.50.—Napoleon in His Own Words, by H. E. Law and C. L. Rhodes, trans. from the French of Jules Breteau, \$1. (A. C. McClurg & Co.)

The Life of Henri Gaudier-Brzeska, by Ezra Pound, illus., \$3.50. (John Lane Co.)

Notes of a Busy Life, by Joseph Benson Foraker, 2 vols., illus., \$5. (Stewart & Kidd Co.)

"C. F." and His Friends, a biography of Charles Frohman, by John D. Williams, illus., \$1.50. (Century Co.)

Years of Childhood, by Serge Aksakoff, trans. from the Russian by J. D. Duff.—A Master Builder, the life and letters of Henry Yates Saterlee, first bishop of Washington, by Charles H. Brent, D.D., illus., \$4. net.—Jeffery Amherst, a biography, by Lawrence Shaw Mayo. (Longmans, Green, & Co.)

Samuel Coleridge Taylor, musician, his life and letters, by W. C. Berwick Sayers, with introductory poem by Alfred Noyes, illus., \$2.25.—Sovereigns and Statesmen of Europe, by Catherine Radziwell, illus., \$2.50. (Funk & Wagnalls Co.)

A Child and a Boy, an autobiographic study of childhood, by Walter Brooks, \$1.25. (Brentano's.)

The Irish Orators, a history of Ireland's fight for freedom, by Claude Bowers, illus., \$1.50. (Bobbs-Merrill Co.)

The Memories of a Physician, trans. from the Russian of Vikenty Veressayev, \$1.50. (Alfred A. Knopf.)

Francis Asbury, the prophet of the long road, by Ezra Squier Tipple, illus., \$1.50.—Biographical and Literary Studies, by Charles Joseph Little, \$1. (Abingdon Press.)

A Girl's Life in Germantown, by Elizabeth W. Coffin. (Sherman, French & Co.)

The Twelve, apostolic types of Christian men, by Edward Augustus George, \$1. (Fleming H. Revell Co.)

HISTORY.

The Third French Republic, by C. H. C. Wright, illus., \$1.50.—Memorandum Written by William Rotch in the Eightieth Year of His Age, a minor episode of the Revolutionary War, \$3.50.—The Revolution in Virginia, the Tories and the patriot parties, by H. J. Eckenrode, \$2. (Houghton Mifflin Co.)

The Writings of John Quincy Adams, edited by Worthington C. Ford, Vol. VI, \$3.50.—Travels in the American Colonies, 1690 to 1783, by Newton D. Mereness, \$2.50.—Filibusters and Financiers, the

- story of William Walker and his associates, by W. O. Scroggs, \$2.50.—A Short History of Germany, by Ernest F. Henderson, new edition with preface and three new chapters, 2 vols., \$3.50.—Modern Egypt, by the Earl of Cromer, new edition, 2 vols. in one, \$2.50. (Macmillan Co.)
- The England of Shakespeare, an account of the life, society and customs of the Elizabethan age, by Sidney Lee, with the assistance of many collaborators, edited by C. T. Onions, 2 volumes, illus.—Oxford Studies in Social and Legal History, edited by Paul Vinogradoff, Vol. V, Part I, Some Effects of the Black Death, by A. E. Levett and A. Ballard, Part II, Rural Northamptonshire, by R. Lennard.—Historical Geography of the British Dependencies, edited by C. P. Lucas, Vol. VII, India, Part I, History down to 1861, by P. E. Roberts.—Italy and Her Invaders, Vols. V and VI, by T. Hodgkin, revised edition by R. H. Hodgkin. (Oxford University Press.)
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